HOUSE & GARDEN

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Garden Furnishings Number

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USE

DUTCH BOY WHITE LEAD

[According to an impartial, country-wide survey]

Jot this fact down on one of the little tablets of your memory ... Store it away against the day when repaint time rolls 'round ... Memorize it as a worth-while fact that will save you money and disappointments—*Eight Painters in Every Ten Use Dutch Boy* + + The craftsman who paints your house, like the artist who plies his color upon canvas, knows PAINT ... first, last and all the time. He knows that paint must do the dual job of beautifying and protecting. He knows that paint must not crack or scale because this means burning and scraping at repaint time. And he knows that Dutch Boy made into a custom-made paint mixed for your particular job measures up to every painting requirement + + Next time your painter writes "Dutch Boy White Lead" into his specifications, remember that: "No One Knows Paint Like a Painter" + + Write for free booklet ... "The House We Live In" ... which gives helpful suggestions on the decoration and protection of the home. Please address the branch office that is nearest to your home.

NATIONAL LEAD COMPANY

New York, 111 Broadway — Buffalo, 116 Oak Street — Chicago, 900 West 18th Street — Cincinnati, 659 Freeman Avenue — Cleveland, 820 West Superior Avenue — St. Louis, 722 Chestnut Street — San Francisco, 2240 24th Street — Boston, National-Boston Lead Co., 800 Albany Street — Pittsburgh, National Lead & Oil Co. of Pa., 316 Fourth Avenue — Philadelphia, John T. Lewis & Bros. Co., Widener Building.

AND NO ONE KNOWS PAINT LIKE A PAINTER

TIFFANY & CO.

JEWELERS SILVERSMITHS STATIONERS

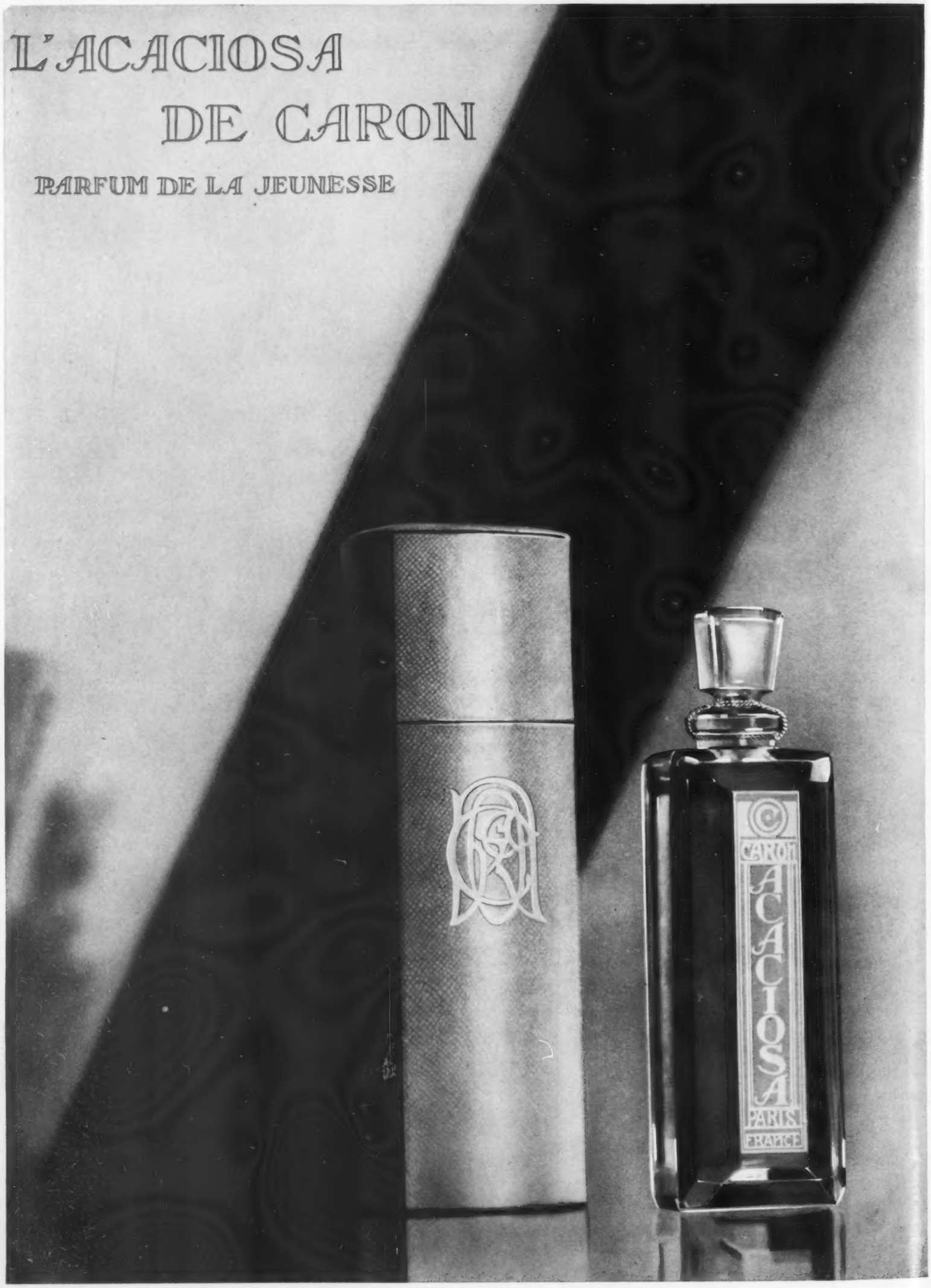
DIAMOND RINGS

The Range of Choice
Is Extensive

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS
25 RUE DE LA PAIX

LONDON
44 NEW BOND STREET



CARON CORP., 389 FIFTH AVE., NEW YORK

HOUSE & GARDEN
JUNE, 1930

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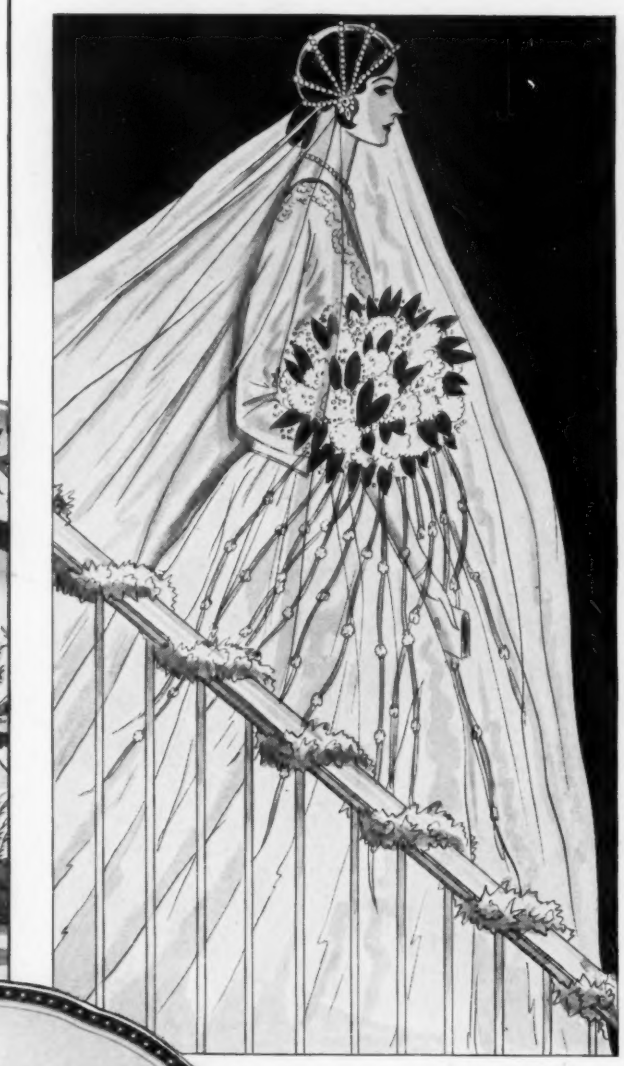
Vol. No. 57, No. 6

When it comes to that Gift of Gifts – a Present for the Bride – come to Plummer's . . . .

A lovely English Tea Set from the renowned Shelley potteries of Longton, Stoke-on-Trent, England. Exquisite—and for 6 cups, 6 saucers, 6 teaplates, teapot, sugar bowl, and creamer—only $38—to be found nowhere else in America!

Minton's Modern Salt Glaze Ware seems even smoother to the touch than the prized originals. Dinner Plates $45 doz. Entree Plates $42 doz. Tea Plates $35 doz. After-dinner cups and saucers $42 doz. An exclusive importation.



Modern Lowestoft. Exclusive with Plummer! Dinner plates $75 doz. Tea cups and saucers $75 doz. Monogram, crest, or coat-of-arms extra.

Hock-Glasses painted in natural colors with a different fish on each, $48 for set of twelve. Confined exclusively to Plummer's.

and this is why!

PEOPLE who select their gifts with taste and tact are envied—and remembered. Not that such friends and relatives are all divinely inspired—no indeed! They simply have learned from experience that "a Gift from Plummer's" is treasured and prized to a degree that adds immeasurably to the joy of giving. ¶Indeed, "at Plummer's" you will find Glass and China of a beauty and distinction that causes them to be cherished and preserved for generations. ¶A contribution to the Bride's cupboard such as Monogrammed Lowestoft creates a worthy monument to her house and name. ¶In the same way, a service of Modern Salt Glaze Ware subtly compliments the bride's appreciation of the grace and charm of olden days. ¶Whether you wish a simple gift or an important one—an intimate gift or a formal one—your shopping problem may here be solved with ease, satisfaction, pleasure! Even that bugbear of Wedding Gift Purchasers—the fear of duplication, need not perturb you, for a large number of our importations are not to be found elsewhere in America.

Mail Orders Invited

Wm. H. PLUMMER & Co., Ltd.

IMPORTERS OF MODERN AND ANTIQUE CHINA AND GLASS

7 & 9 EAST 35TH STREET, NEAR FIFTH AVENUE, NEW YORK

NEW HAVEN, CONN., 954 CHAPEL STREET • • • HARTFORD, CONN., 256 FARMINGTON AVENUE

au matin

The sublime fragrance of the early hours
...when flowers unfold to the sun...
achieves a rare and exquisite kinship
in this new parfum and this poudre.

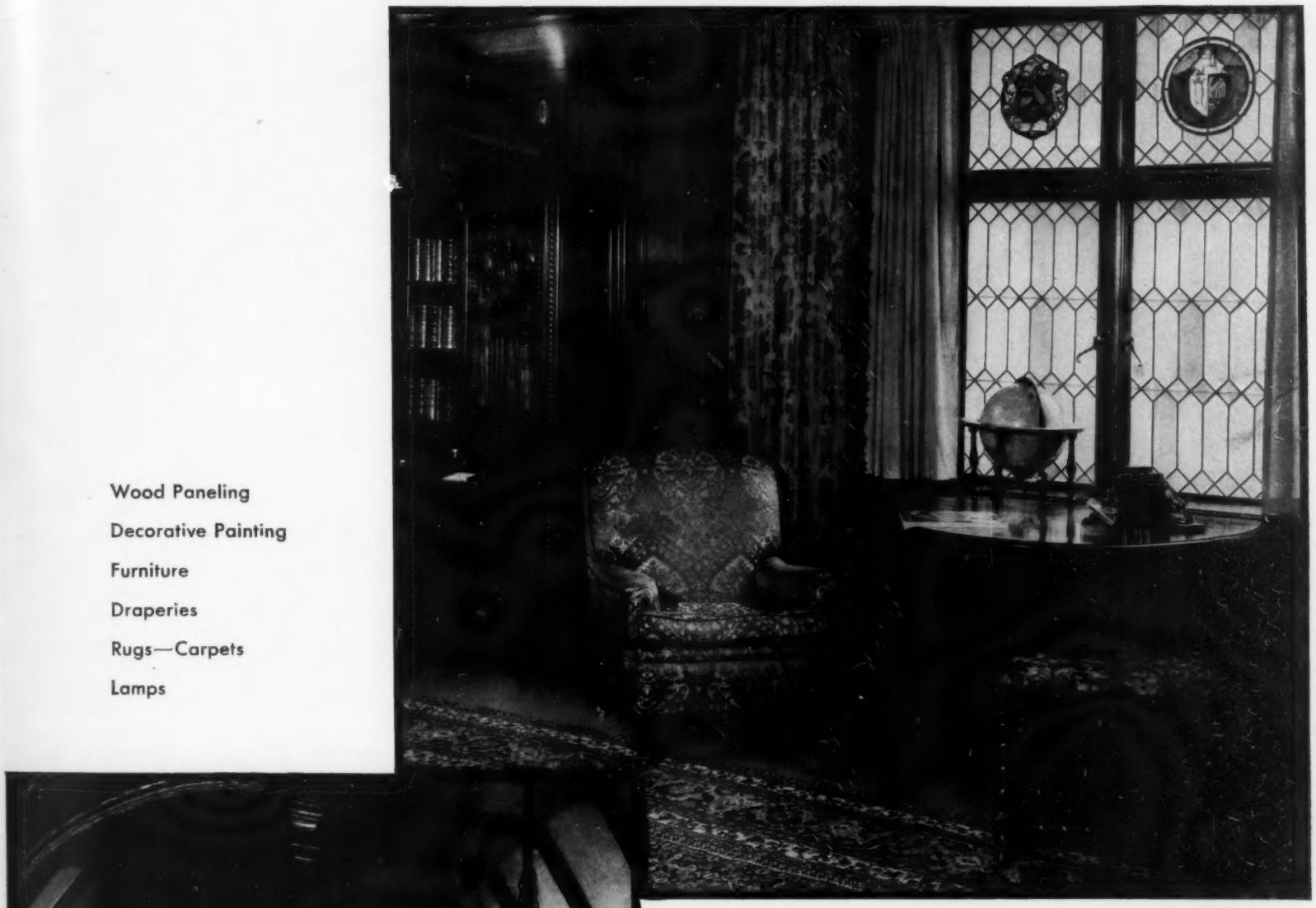
• • •

PRICED AT $5, $10, $18 AND, WITH ATOMIZER,
$20 THE FLACON. THE FACE POWDER $1.50

HOUBIGANT
PARIS

B. ALTMAN & CO.

FIFTH AVENUE NEW YORK



Wood Paneling
Decorative Painting
Furniture
Draperies
Rugs—Carpets
Lamps

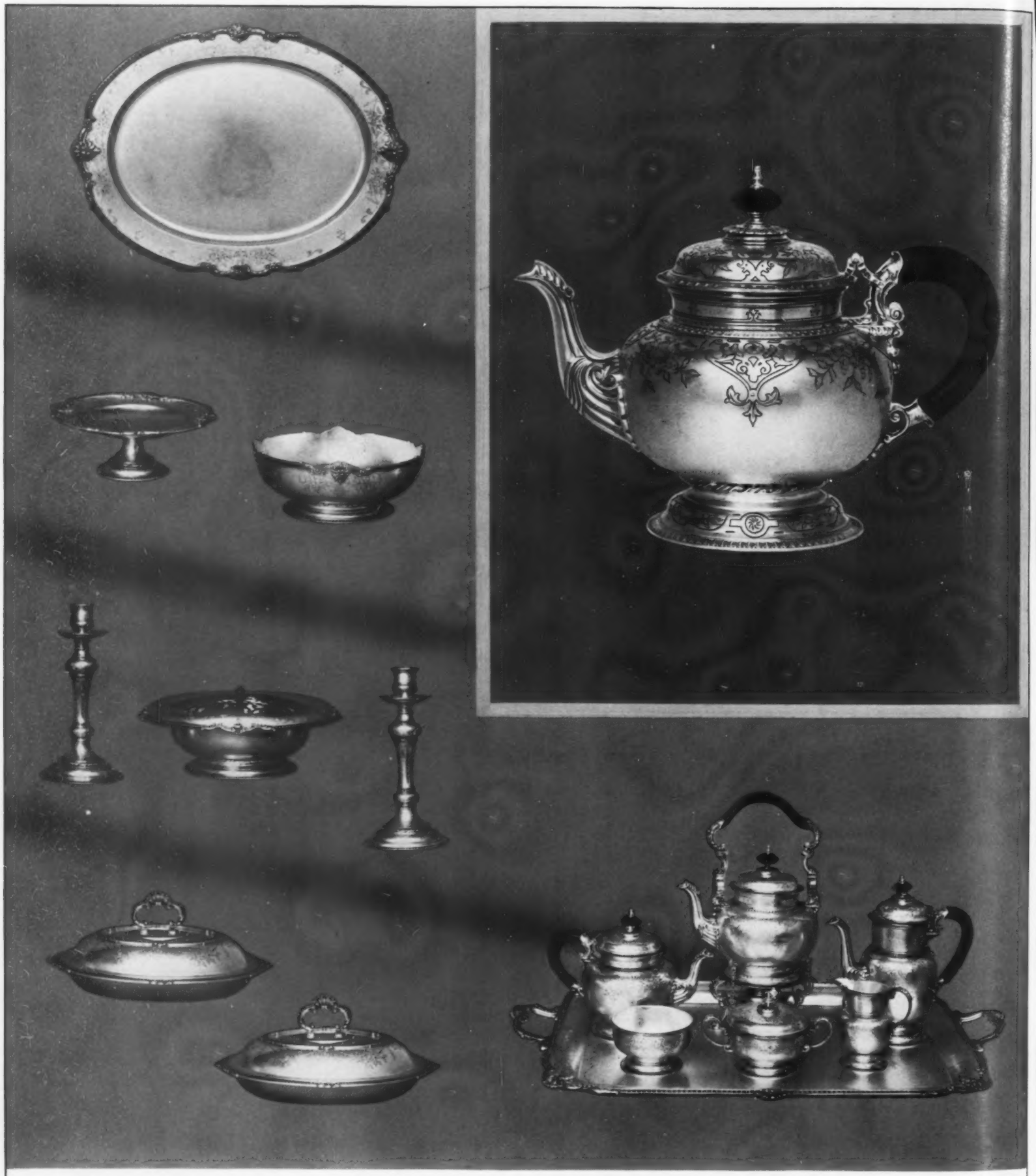
Altman Decorators

Consider the
Masculine Viewpoint

Sportsmen and Business Men find sympathetic understanding in the rendition of appropriate interiors for Homes, Offices, Boats and Planes.

*

ALTMAN DECORATORS
SEVENTH FLOOR



A Caldwell Creation

Their most recently developed silver service after the style of Paul Lamerie.

Outstanding Features

Exceptional weight, cast mounts, applied borders, graceful ornamentation delicately hand chased.

J. E. CALDWELL & CO.

PHILADELPHIA

An Active Generation Needs Things Like These

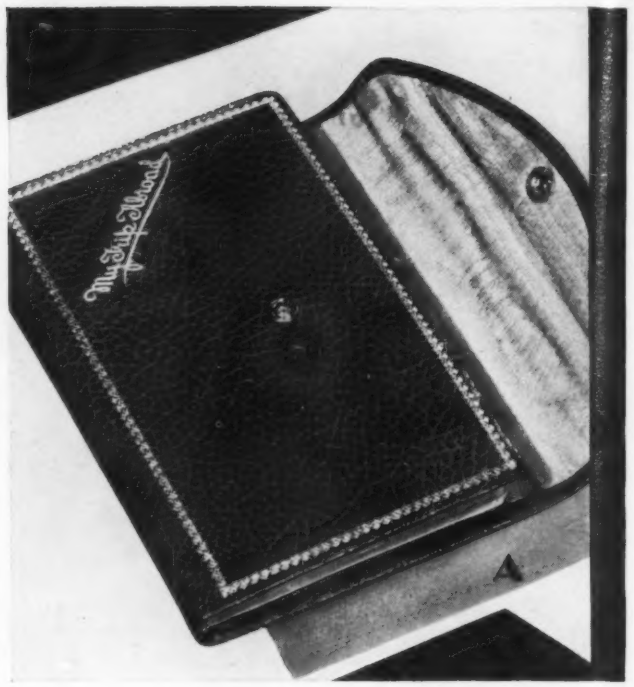
SPLINTER-PROOF MAPLE SLIDE
$17.89

One could spend a whole day at topographical research in this green and orange sandbox. It is a yard square. Complete $6.94

The poor doll has lost her seat in this full-size gliding settee, large enough even for parents. It has a silent, level motion, and comes in green and orange, $19.74
The canopy is extra. $10.74

MACY'S
34th Street and Broadway
New York City

June will want remembrances



ONE of the gracious things in life is the privilege of adding to another's happiness on some felicitous occasion. . . . And apart from the Christmas season, perhaps no other time presents more opportunities than June.

But even for those vivid moments that your gift will help recall . . . the wedding of an old and valued friend . . . commencement . . . Anne's first visit to Europe . . . a remembrance need not be expensive. It should reveal, of course, your affection . . . your high esteem for the one to whom you send it. And it will reflect your own good taste and judgment.

Among people of a certain position in life, these gifts are frequently of fine leather. And if, by some chance, you could see the articles they select, you would find the great majority of them imprinted with a tiny golden keystone R. That symbol is the house insignia of C. F. Rumpp & Sons, Inc.

Eighty years ago, this firm was established in Philadelphia. Members of the original family still actively maintain the ideals of the founder . . . to use the best materials, and only the best . . . to strive for beauty, rather than effect; for authenticity, and not for show. In a word, to make the very finest leather goods that money can buy.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better leather goods stores, department stores, jewelers, and stationers.

A A diary for traveling. In addition to the space provided for daily entries, occupying the greater part of the book, the diary contains a map of the world, a table of monetary values and exchange rates, and a reproduction of the flags of the countries which will be visited, and of the steamships on which you may travel.

B A photograph frame in blue calfskin, which will care for a single intimate photograph. A gold-tooled border serves to accent the leather. The frame may also be had in many other colors and in many designs, including those with inserts of Cinnabar and Jade.

C A passport case, in pigskin, lined with scarlet leather, which may be fitted easily in one's pocket. There are spaces for the passport, for bills, landing cards, luggage checks and railway tickets, each properly designated. The case also comes in other leathers with other linings.

C. F. RUMPP & SONS, INC. By Invitation Member

PHILADELPHIA AND NEW YORK
ESTABLISHED 1850

Great Out-of-Doors calls your boys and girls

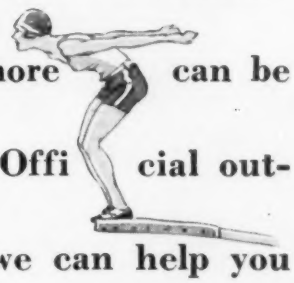
TOPS of lofty pines beckon in the breeze . . . cool water murmurs an invitation . . . sunshine smiles in welcome. ✧ ✧ ✧ "Come," they are saying to your sons and daughters, "come to the great out-of-doors and play and swim and hike and roll up in ponchos under the stars; come

to camp where, nut-brown and sturdy, you will store

up health and laughter, self-reliance and good comradeship for the rest of your lives." ✧ ✧ ✧ Surely you will let them go this summer. ✧ ✧ ✧ It is only a question of choosing the right camp, of

being very certain that it is well-regulated and best suited to the age of your children. ✧ ✧ ✧ Careful parents,

hundreds of them every year, find the answer at our Camp Bureau, an authorized, yet strictly unprejudiced source of information, where more



can be learned about the better camps than catalogues can possibly tell. ✧ ✧ ✧ Official outfitters for many camps, and familiar with the requirements of all, we can help you

assemble exactly the right equipment, middy blouses to tennis rackets, hiking boots to swimming suits. ✧ ✧ ✧ Please do not, however, infer that the slightest

obligation is implied. ✧ ✧ ✧ Whether or not you decide to outfit your prospective young campers here, you are most cordially invited to visit or write us.

THE SCHOOL AND CAMP BUREAU

FOURTH FLOOR

Marshall Field and Company

RETAIL · CHICAGO

Elsie Sloan Farley uses sea green Celanese Ninon in the sunroom of a Long Island country house

In Summer Sunlight

COOL COLORS OF CELANESE ARE CHARMING

For the sunroom . . . or for windows flooded with sunlight . . . you'll find a delightful decorative note in the cool pastel colorings and sheer, shimmering beauty of gossamer Celanese Ninons. The choice of any of these lovely shades is entirely practical in glass curtains of Celanese. For these modern synthetic decorative fabrics have the most unique qualities to recommend them: they shed dust and dirt readily . . . do not shrink or stretch . . . are not harmed by rain or dampness . . . will not mold or mildew . . . and the colors are unusually fast. What is more, they launder beautifully, and with perfect ease.

CELANESE *Decorative Fabrics*

TRADE MARK REG. U. S. PAT. OFF.

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 180 Madison Avenue, New York, N. Y.

Furniture of authentic period influence . . . brings old world dignity to our homes of today «

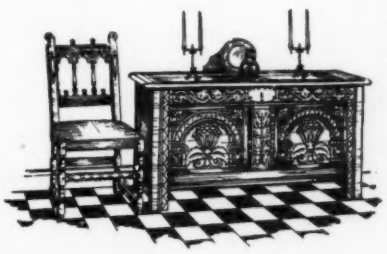
©1930, Kittinger Company

FEW homes today that do not find place for an impressive group of authentic Period furniture. The old masters of furniture design ... some of them master architects ... have given us much of dignity and beauty to enhance present-day interiors.

Kittinger has faithfully reproduced many genuine old pieces ... there are others of modified Period design to meet present-day requirements.

For example, this Tudor Chest was inspired by a famous old storage chest of 1690. Like its original, it is in solid walnut, beautifully carved after Tudor influence. The Charles II Chairs are also in solid walnut ... a pair of them are of present-day utility in dining room and living room as well as in the hall.

You may see these pieces and over six hundred other Kittinger reproductions at one of our larger Showrooms ... or you may make your selections from a comprehensive Kittinger Catalog in the hands of leading decorators and dealers. Before you furnish your residence, club, apartment, hotel or executive office, visit our displays ... in New York–at 205 East 42d St.; in Chicago–at 433 East Erie St.; in Los Angeles–at Factory Showroom, 1300 S. Goodrich Blvd.; in Buffalo–at Factory Showroom, 1893 North Elmwood Ave. For literature, address Dept. 104, North Elmwood Ave., Buffalo, N. Y.



Simpler pieces as well as highly decorative pieces are found in the Kittinger Line to replace furniture that no longer satisfies new standards of living.

KITTINGER
Distinctive Furniture

Kittinger DISTINCTIVE Furniture BUFFALO 1866

York, N. Y.

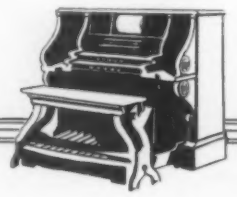
A new LUXURY comes to the home

THE song of the brook racing to the sea, the crescendos, the diminuendos of winter's winds, the caressing softness of a spring breeze — the emotions of life's greatest moments—all are expressed in the gorgeous flood of music with which a pipe organ transforms the home.

The Wurlitzer Reproducing Residence Organ opens to you entirely new opportunities for the enjoyment of this greatest of luxuries. No great concert pipe organ contains finer materials and workmanship, none is more beautifully voiced than the new Wurlitzer. No residence pipe organ is more responsive to the touch of the organist, or more superb in performance when played by reproducing music roll. Yet this beautiful instrument, ready to bring you the world's best in music, at the touch of a button, is so compact that it is easily installed in almost any home, and you will be surprised at its comparatively moderate cost.

WURLITZER
Reproducing Residence
ORGAN

You are invited to hear and play this magnificent organ at your nearest Wurlitzer studio—New York, Chicago, Los Angeles, Cincinnati, Cleveland, Detroit, Pittsburgh, Buffalo.



Our beautifully illustrated and informative brochure on the Wurlitzer Reproducing Residence Organ, and its installation in the home, will be of special interest to you. A request mailed to any Wurlitzer store will bring you a copy, without obligation.

© Wurlitzer 1930

IMPORTED

UPHOLSTERY *and* DRAPERY FABRICS

The new Johnson & Faulkner Building, conveniently located on Fifty-third Street, just west of Park Avenue, New York City, will be opened about the first of June. ▲ ▲ Here, in surroundings especially designed for the purpose, will be presented reproductions of antique stuffs of all important periods in tapestries, brocaded silks, damasks, embroideries, etc.; printed linens in design, texture and color very like the old; in short, an extensive stock of all sorts for decorative purposes. ▲ ▲ Decorators and their clients are cordially invited to inspect the new building and avail themselves of our showrooms.

JOHNSON & FAULKNER

Established 1823 (NEW ADDRESS) *Wholesale Only*

43-49 EAST 53RD STREET, NEW YORK

BOSTON 420 Boylston Street · PHILADELPHIA 1528 Walnut Street · CHICAGO 1512 Heyworth Building · PARIS 50 Faubourg Poissonniere · SAN FRANCISCO 442 Post Street · LOS ANGELES 816 South Figueroa Street

for Gracious Living

By appointment to His Majesty, The King, and to H. R. H., The Prince of Wales

SPODE Porcelains are treasured in museums and private collections the world over. The mark *Spode* appears on the services of many of Britain's royal households. Early *Spode* pieces bring increasingly high prices in the Auction Galleries.

And to this day, the traditions of the Spodes are being faithfully carried forward.

On the same site at Stoke-on-Trent where Josiah Spode the First was potting in 1765, the ovens are still being fired —that you may have porcelains worthy of becoming heirlooms.

* *

That renowned craftsman, Spode, commissioned by Duchess of Sutherland to fashion a service worthy of her brilliant table, created the *Sutherland* Service—the pure and graceful design here illustrated.

The rhythmic, flowing lines of these lovely pieces of Bone Porcelain perpetuate the charming "silver shapes" created by famous London Silversmiths during the Georgian Period.

Similarly, the deft weaving of the oak leaf from the Sutherland Coat of Arms into the royal blue and gold border, plainly reveals the art and artistry of Spode during that important era which gave us, as well, the masterpieces of Chippendale, Hepplewhite, and Sheraton.

The Sutherland, and other *Spode* patterns fashioned for English families of lineage during that period which corresponds to our own Colonial times, are today manufactured by Josiah Spode's successors, and are imported for America's distinguished tables.

The store privileged to sell *Spode* is a good store to know. May we tell you the name of the *Spode* dealer nearest you? Copeland & Thompson, Inc., 206 Fifth Ave., New York City.

SPODE

A·D· 1780 150 years to A·D· 1930

Queen Anne Grouping in one of our Showrooms

150 YEARS

One hundred and fifty years ago—but five years after the Battle of Bunker Hill—the manufactory now being conducted by the Shaw Furniture Company was founded by Jacob Forster. For a century and a half the work has gone on without an interlude and, similarly, there has been no break in the continuity of the management (see family tree). The Shaw Furniture Company is, then, the oldest concern making furniture in America and today, as in the past, its products are exclusively of the highest quality—much of the furniture being custom-made on order.

Shaw Furniture may be purchased only thru a Decorator or Dealer.

The reader who appreciates fine furniture will be welcomed at the Shaw Showrooms, either in Cambridge or New York City or, if a visit to a showroom is not convenient, a copy of the Shaw illustrated booklet "H" will gladly be sent upon request.

SHAW FURNITURE COMPANY

ESTABLISHED 1780

Specialists in Furniture Made to Order

SHOWROOMS AND FACTORY
50 Second Street, Cambridge, Mass.

NEW YORK SHOWROOMS
730 Fifth Avenue at 57th Street

A charming richness underfoot too!

Zenitherm Flooring in the Game Room of the home of Mr. J. Du Pratt White, Nyack, New York.
Frederick L. Ackerman, *Architect*, New York

FLOORING of Zenitherm! A richness underfoot that immediately conveys an impression of some rare Italian marble! Science developed it! Art approved it! Indeed architects and decorators are as one in their praise of its easy adaptability to any Period or Motif. It is "worked" like wood. It can be put down in oblongs, squares or random effects—"just as you want it."

Any carpenter can install it. Ideal for exteriors, too; the elements only serve to toughen it. It wears like stone. Zenitherm's colors range from the softest of subdued effects to the brightest of contrasting tones. Some of America's finest homes, apartments, clubs, offices and public buildings are both walled and floored with Zenitherm. May we send you descriptive literature?

A. G. H. Rinaldi

ZENITHERM

(For Walls and Floors)

ZENITHERM COMPANY, Inc., KEARNY, NEW JERSEY
110 EAST 42nd STREET, NEW YORK, N. Y.

PHILADELPHIA ❖ CHICAGO ❖ BOSTON ❖ SAN FRANCISCO ❖ DETROIT

for Economical Transportation

CHEVROLET

IT'S WISE TO CHOOSE A SIX

Among those families who refuse to compromise with quality — even when utility is the first requisite — the Chevrolet Six is enjoying an exceptional vogue.

For, although the Chevrolet Six is built to provide unusual economy, it does so without the sacrifice of a single feature essential to comfort, safety or satisfaction.

Smooth, quiet, six-cylinder performance; beautiful bodies by Fisher; ball bearing steering . . . these, and scores of others, are typical of the fine car features that make the Chevrolet Six such a decided favorite where *quality* and *economy* are of equal importance.

Before you buy a low-priced car, investigate the Chevrolet Six. You can easily see why it is most popular among discriminating buyers.

Open Models, $495 and $555. Closed Models, $565 to $725, f. o. b. factory, Flint, Michigan.

CHEVROLET MOTOR COMPANY
DETROIT, MICH.
Division of General Motors Corporation

SIX-CYLINDER SMOOTHNESS AT LOW COST

Chris-Craft 26-ft. Runabout, 250 H. P. Chris-Craft Marine Motor, speed up to 45 M. P. H., $4750

ROUGHING it has gone out of fashion. Chris-Craft will take you in arm chair comfort at express train speed right into the heart of nature. Enjoyment of the wilderness is no longer confined to those who can carry a pack over rough trails or row a hard seated boat. Even an invalid can go fishing. Seated upon deep, luxurious cushions one may fish or ride by the hour without fatigue. ' ' ' One may explore a hundred miles of coast-line — go swimming — attend an afternoon tea and be ready for the dinner dance — all in the space of an afternoon — and best of all, without fatigue or discomfort. ' ' ' Better to have a Chris-Craft without a summer home than a summer home without a Chris-Craft. All the family will gain health and pleasure from Chris-Crafting, for it provides always something to do and the means to do it with. From nimble seventeen-footer to the luxurious Chris-Craft yacht is a wide range of fine watercraft to suit all needs and tastes. Illustrated catalog may be had from Chris Smith & Sons Boat Company, 186 Detroit Road, Algonac, Michigan.

NEW!
A 17-foot Runabout, 25 M. P. H., priced at $1295.

Chris-Craft

World's Largest Builders of Mahogany Motor Boats

Runabouts — Sedans — Commuters — Cruisers — Yachts
25 Models — 17 to 48 feet — $1295 to $55,000

A FEW DESIRABLE SALES TERRITORIES OPEN. WIRE FOR DETAILS.

THE LEADING MINERAL WATER

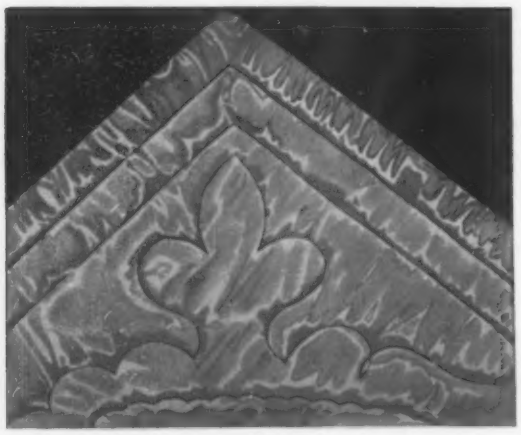
The sunny deck of a trans-Atlantic aristocrat . . . the smart world at fastidious ease in steamer chairs . . . gay conquerors at shuffle board . . . deck tennis champions fresh from the fray . . . a polite murmur of approval as the trim steward appears with the familiar brown and green bottles . . . White Rock and White Rock Pale Dry Ginger Ale . . . dual favorites of seasoned travelers and novitiates alike . . . delicious . . . stimulating . . . ever welcome complements to the ever changing, ever glamorous life on the deep seas.

PALE DRY GINGER ALE

White Rock

GORGEOUS GIFTS

. . . to enchant a bride and grace her bedroom!



A NEW WAY to make a bride beam with happiness! A sure way for even a limited expenditure to accomplish a notable gift-showing! * This year there are gorgeous new silken comfortables to blend with all the lovely linens in the hope chest. They're created by a great decorator who gives them clever turns with borders of velvet on crepe de chine and bands of moire on Celanese. * Inside they're puffed with pure wool, so that Palmer silken comfortables appropriately remember two wedding anniversaries—the 7th which is "wool" and the 12th, known as "silk." * Styles conform to every trend in bedroom decoration and even young moderns home from school will welcome a modish Palmer "geometric." Prices begin at $10 for the Celanese styles, with flowery little cotton comfortables for shower gifts priced at $5 up. * The "candlestick label" on every comfortable insures that you're giving the best you can buy. The Palmer Brothers Company, New London, Conn.

LEFT—*Vogue and value here! Covered with woven-to-order Celanese satin that won't split, cut or fade! Guaranteed two years. Elaborate hand-guided quilting. Six lovely colors. About $20 at better stores, gift box included.*

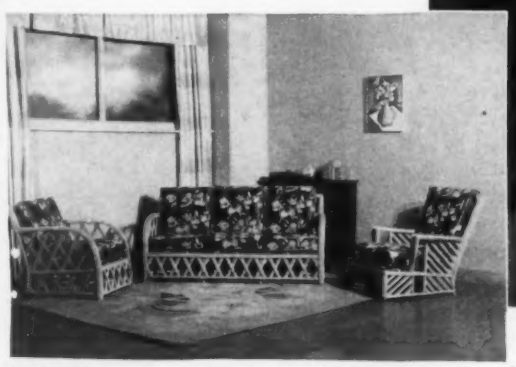
ABOVE—*Delectable "Duchesse" . . . a luxurious comfortable of silk crepe de chine and lustrous non-crushable velvet. Hand-stitched in blossom pattern. Featured by smart Fifth Avenue shops in newest color combinations, at $95.*

PALMER COMFORTABLES

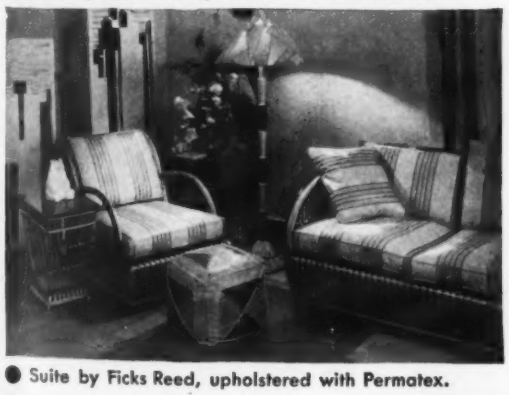
"Covered with PERMATEX"

means—
waterproof,
cleanable,
sun-resisting

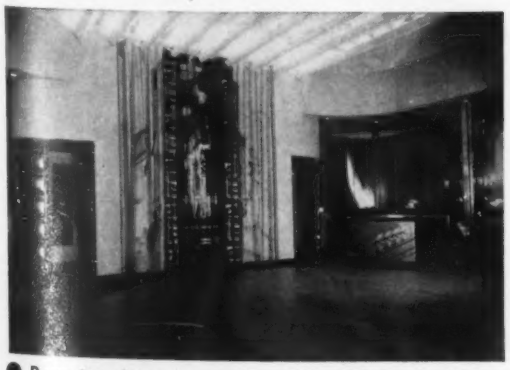
Lawn Umbrella and Glider covered with Permatex, by Troy Sunshade Company.



● Suite by Ypsilanti, upholstered with Permatex.



● Suite by Ficks Reed, upholstered with Permatex.



● Permatex draperies, walls and upholstery in Night Club of the Leviathan. Eugene Schoen, Architect.

Outdoor furniture covered with Permatex is covered with glory! For this new upholstery fabric gleams with satin-like lustre, has the feel of fine silk, and presents a quality of design and color hitherto unattainable in element-proof material.

Permatex neither runs, dims nor stains despite constant exposure on porch or lawn—yet has the subtlety and the beauty of strictly indoor upholstery fabrics.

When buying porch and solarium furniture, be sure it's "covered with Permatex", and you can be sure it is waterproof, cleanable, sun-resisting —and as beautiful as it is durable.

The finest stores are showing the Permatex-covered pieces of the finest furniture manufacturers.

Permatex in scores of patterns, at pleasingly moderate prices, is also sold by the yard for draperies, slip covers, pillows, cushions, bridge and refreshment table tops, etc. We will gladly send samples and further information about Permatex fabrics upon request.

PERMATEX

TRADE MARK REGISTERED, U. S. PATENT OFFICE

Upholstery, Draperies, Slip Covers, Wall Coverings

PATENTS PENDING

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Division of
Aspinook Co.
11 West 42nd
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Mills:
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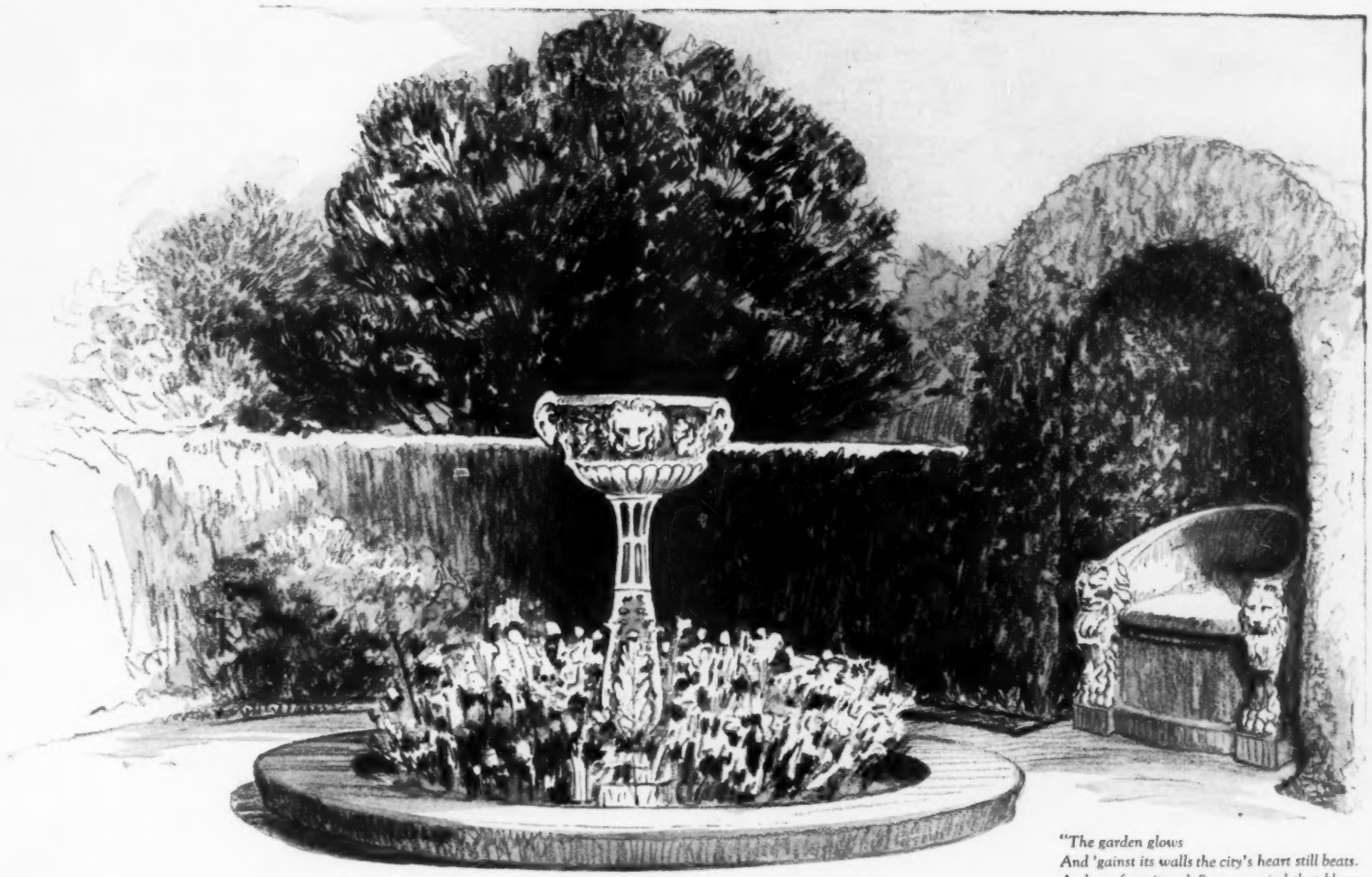
Exhilarating Beauty in these Lovely Old World Pieces for Your Garden

From ye dial, learn ye hours,
From ye mirror, learn ye years,
But length of life learn from flowers,
How short our time appears.

Sundial—17th Century

WM. H.



"The garden glows
And 'gainst its walls the city's heart still beats.
And out from it each Summer wind that blows
Carries some sweetness to the tired streets!"
"Old Garden", Margaret Deland

IN RECENT YEARS, there has come a remarkable revival of the formal garden. Indeed, in the world's history, the art of horticulture has never before reached its present state of perfection.

Even to the casual eye, it is apparent that present day taste, in its search for beauty accepts and applauds the principle of formality in garden design.

Here at the House of Jackson, you will find an understanding of the garden's purpose. For generations, we have made it a study.

A garden which is merely one huge "outdoor room" hasn't nearly the fascination of one which has its logical diversions. The inherent beauty of a garden lies in the grouping of its architectural parts.

What an inspiration there is in these lovely old Italian pieces which we have brought to this country for that garden of your dreams—well-heads, fountains, bird baths, vases, seats, sun-dials, columns, statues . . . around them seems to linger something of the peace and quiet of less arduous days.

Come, if only to partake of the pleasure of browsing among these garden treasures. Our welcome will be just as sincere if you come only to study them.

If you cannot come, write us about your garden so that we may offer suggestions and send you photographs of available pieces. Address us at New York, Department H.G.

H. JACKSON COMPANY

2 West 47th Street, New York
318 No. Michigan Ave., Chicago

OVER A HUNDRED YEARS OF SERVICE TO THE PROMINENT FAMILIES IN THE SOCIAL REGISTER

Build your home in SERENIA

SERENIA *is not a place—it is a state of mind that comes to the home builder who builds beautifully and wisely. Our booklet, "Building a Home in Serenia," tells you how Red Band Shingles can make a permanent contribution to the mental serenity of the home builder. Send for it.*

WHILE scientists work feverishly with their test tubes to make substitute roof and sidewall materials, unhurried nature presents Red Band Shingles — the calm, unparalleled work of centuries.

On the roofs and sidewalls of homes these shingles have a subtle superiority. Delicately beautiful—softly irregular—they lack entirely the harsh symmetry of synthetic materials. With matchless simplicity they harmonize with tree and vine, lawn and foliage, pool and sky. When so much in home building is artificial and imitative, the natural genuineness of the shingle home offers refreshing contrast.

And how pleasant for the home owner to know that with this quiet beauty are the sturdier virtues. Long life—the preservative gift of the natural cedar oils. Comfort—perfect insulation against heat of summer sun and the chill of winter winds. Economy—not alone of first cost but a life long fuel economy that alone pays for the shingles in 5 to 7 years.

Let us send you our booklet—"Building a Home in Serenia." It enables us to tell you in more leisurely fashion (and with pictures) the very things you'll want to know before you build. Address Bloedel, Stewart & Welch, Ltd., 1411 Fourth Avenue Building, Seattle, U. S. A.

RED BANDS

RED CEDAR SHINGLES *from the finest source of supply in* BRITISH COLUMBIA.
CANADIAN ADDRESS: VANCOUVER, B. C.

On the Sun-Porch *Celotex maintains an enjoyable temperature all year 'round and blends attractively with colorful furnishings.*

In the Attic *Celotex makes you a pleasant extra room, guarded from severe weather—and handsome in a natural buff color.*

The Extra Rooms you've always wanted

. . . Build them of Celotex in the waste space of your home—and enjoy protection from extreme weather

YOU can have new health and comfort in the home you are now in by remodeling it with Celotex.

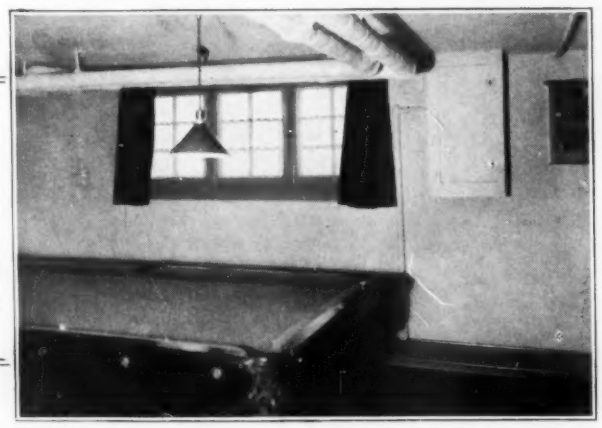
This remarkable insulating material will transform wasted space in the attic or basement into comfortable extra living rooms . . . bed rooms . . . recreation rooms for your entire family.

Moreover, Celotex will make these rooms enjoyable and healthful to live in all year 'round, because it *insulates* against extreme heat and cold . . . shuts out penetrating chill and dampness. And it reduces fuel bills by retarding furnace heat leakage.

If you prefer plastered walls and ceilings there is Celotex Lath—a plaster-base that is designed to reinforce against plaster cracks and eliminate lath marks . . . that gives finer, smoother plastered surfaces.

When applied to the outside of houses, as sheathing, Celotex adds structural strength . . . makes walls tight, sturdy and permanent.

Ask your contractor, builder or architect for further information on Celotex—and write us for our interesting new booklet, Celotex Cane Fibre Insulation.



In the Basement *Celotex turns wasted space into pleasant recreation quarters, and keeps you comfortable despite extreme temperatures outside.*

THE CELOTEX COMPANY
919 N. Michigan Ave., Chicago, Ill.

Member of the Home Modernizing Bureau of the National Building Industries, Inc.

In Canada:
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SALES DISTRIBUTORS THROUGHOUT THE WORLD

Reliable dealers can supply you with Celotex Standard Building Board and Celotex Lath

The word CELOTEX (Reg. U. S. Pat. Off.) is the trademark of and indicates manufacture by The Celotex Company Chicago, Illinois

CELOTEX
BRAND
INSULATING CANE BOARD

Rust-proof Tanks of
EVERDUR METAL
now available in Gas Water Heaters
made by AMERICAN RADIATOR COMPANY

Reg. U. S. EVERDUR Pat. Off.

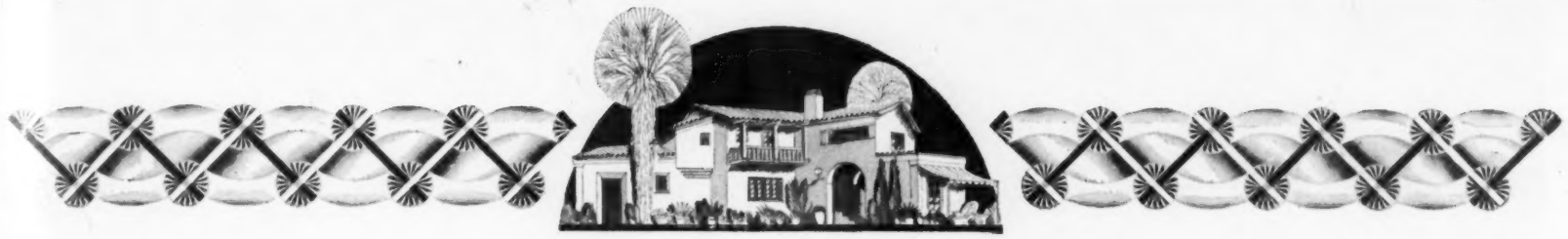
EVERDUR Metal (strengthened copper) is the latest development for Tanks of welded construction. It combines the strength of steel with high resistance to corrosion. These properties and its weldability led the American Radiator Company to adopt Everdur for special model Hotcoil Gas Water Heaters.

EVERDUR has been subjected to every conceivable test and Hotcoil Heaters with Everdur Tanks have given perfect service in all sections of the country during the past year. Each welded Everdur Tank is tested to 300 pounds pressure.

Brass pipe is now in general use everywhere. Used with a rust-proof tank, rust troubles are completely eliminated from the system and a plentiful supply of clear, clean water is assured.

The durability of Copper and its alloys saves upkeep expense. It will pay you to select equipment, such as a water heater, on the basis of durability instead of price. The American Brass Company, General Offices, Waterbury, Connecticut.

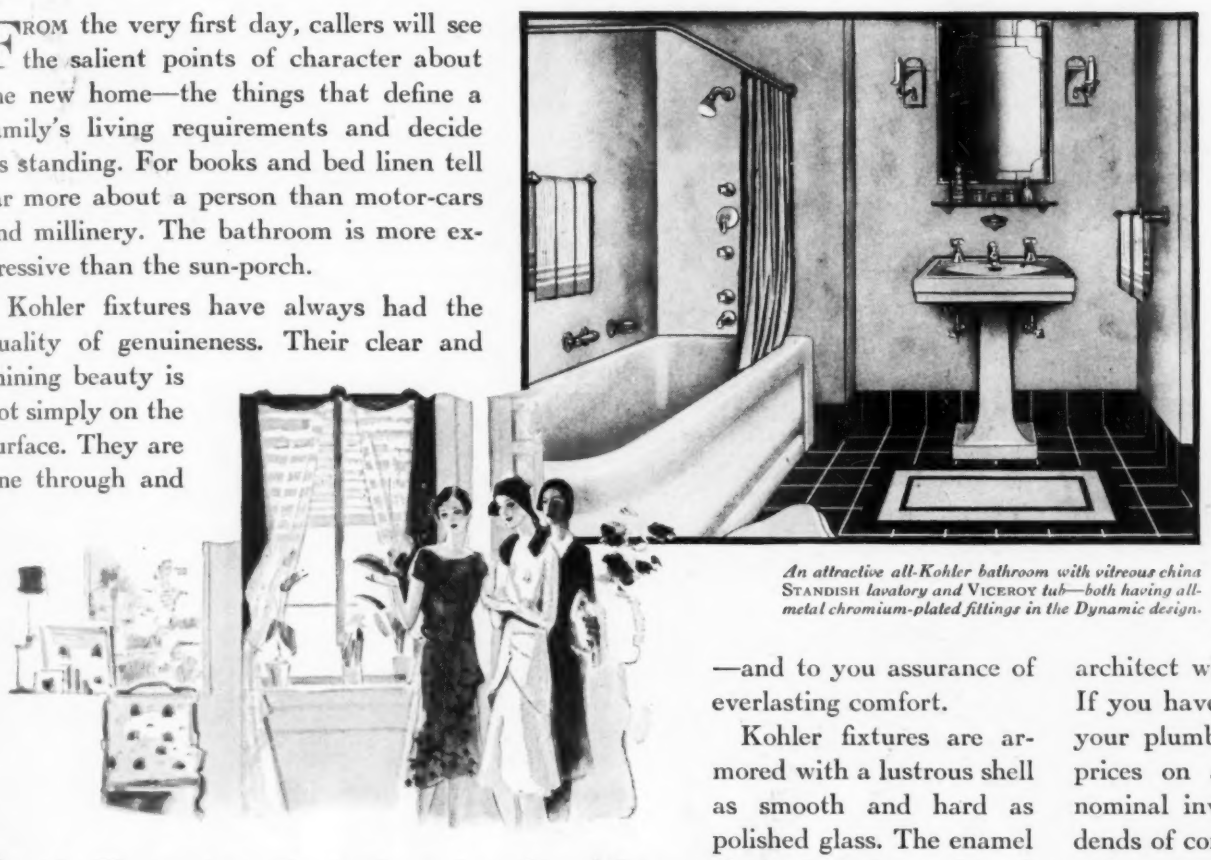
EVERDUR . . . *Strengthened Copper*
a new ANACONDA METAL



Her own small home will have the habit of quality

FROM the very first day, callers will see the salient points of character about the new home—the things that define a family's living requirements and decide its standing. For books and bed linen tell far more about a person than motor-cars and millinery. The bathroom is more expressive than the sun-porch.

Kohler fixtures have always had the quality of genuineness. Their clear and shining beauty is not simply on the surface. They are fine through and through. The master artisans who make them are trained in a long tradition of excellence. Every step of their work reflects old-world ideals of craftsmanship. The Kohler mark on each piece is to others a silent signal of your taste and care —and to you assurance of everlasting comfort.



An attractive all-Kohler bathroom with vitreous china STANDISH *lavatory and* VICEROY *tub—both having all-metal chromium-plated fittings in the Dynamic design.*

Kohler fixtures are armored with a lustrous shell as smooth and hard as polished glass. The enamel is made by an exclusive formula—and fused to the metal beneath it in an everlasting bond. Each piece of vitreous china is fired twice in intense heat. It has a permanent surface that is as beautiful and as easy to keep clean as your choice table china.

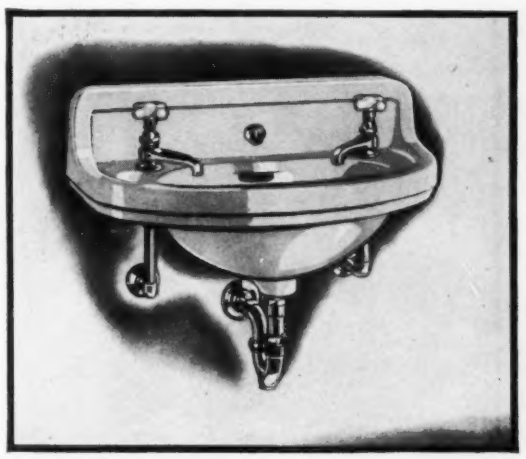
ALL-KOHLER BATHROOMS COST NO MORE

Even in the most modest homes, the finest is not too fine. Kohler fixtures, *in color*, with Kohler fittings to complete their beauty and usefulness add little to the price you might have paid for ordinary design and temporary service.

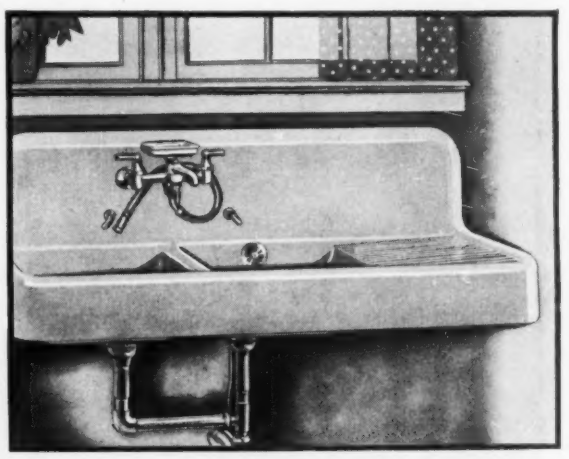
You will find many interesting ideas about bathrooms, kitchens and laundries in a careful inspection of Kohler products. *Compare the quality and compare the costs.* A talk with your architect will confirm your good opinion. If you have a definite need in mind, ask your plumbing contractor for plans and prices on an all-Kohler installation. A nominal investment now will yield dividends of convenience and security. Meanwhile, write for Booklet A-6, which illustrates attractive groupings and suggests modern ideas about home plumbing. . . . Kohler Co. *Founded* 1873. Kohler, Wisconsin. *Branches in principal cities.* Look for the Kohler mark on every fixture and fitting.

ELEVEN IMPORTANT POINTS

1 *Kohler designs* are decorative, purposeful, correct.
2 *Enamel*—fused with an everlasting bond . . . smooth, glistening surface.
3 *Vitreous china*—armored with a smooth, lustrous, lasting glaze.
4 *Kohler colors* are soft, livable pastels. The white is a perfect white.
5 Metal fittings match the fixtures in style, character and quality.
6 Made of finest materials . . . show craftsmanship and care.
7 This year's Kohler products are next year's new ideas in plumbing.
8 Kohler quality extends to *kitchen and laundry.*
9 Kohler quality *costs no more* . . . and saves money later.
10 Handled and installed by qualified plumbers.
11 Backed by *an entire community* . . . beautiful Kohler Village.

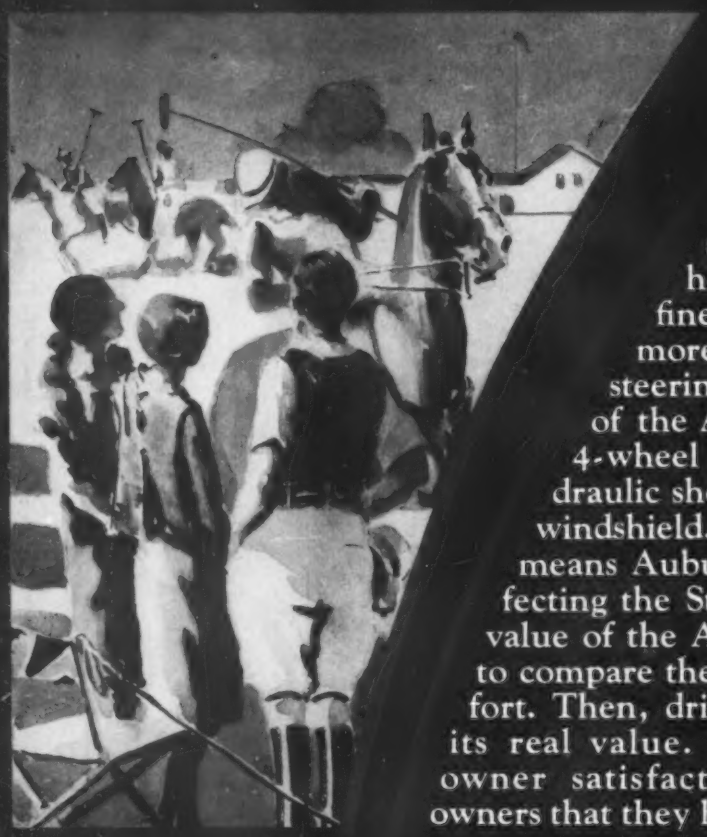


Vitreous china LEXINGTON *lavatory with concealed wall hanger. Ideal for small bathrooms and downstairs washrooms.*



Enameled STAFFORD *sink, with Dynamic swing spout mixing faucet and rinsing hose. Equipped with lever Duostrainers.*

KOHLER OF KOHLER



There is no mystery about Auburn's sales increase. It is the direct result of the greater value that is built into the Auburn cars. And by value, we mean the car in its entirety; stronger, more rigid frames; smoother, more durable motors of more horsepower; longer wheelbase; stronger and finer built bodies with more head room and more leg room; greater riding comfort; easier steering; and much better roadability! The value of the Auburn includes Bijur chassis lubrication, 4-wheel internal expanding hydraulic brakes, hydraulic shock absorbers and Brewster type non-glare windshield. Five years of Straight Eight leadership means Auburn enjoys an exclusive experience in perfecting the Straight Eight type of car, which makes the value of the Auburn a definite certainty. We invite you to compare the Auburn for size, strength, power and comfort. Then, drive the Auburn. That is the way to reveal its real value. Auburn's success is built firmly upon owner satisfaction; upon the conviction of Auburn owners that they have made the wisest motor car investment.

AUBURN

POWERED BY LYCOMING

Convertible 8-95 Phaeton Sedan

Completely enclosed with top and windows up.
Or top up and side windows down.
Or completely open with top and windows down.

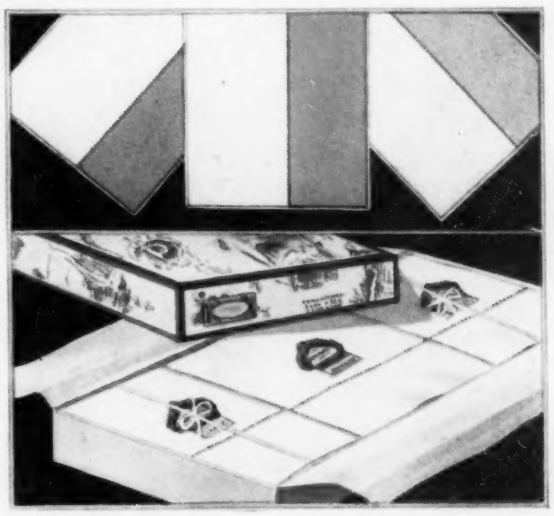
$1395

6-85 Sedan $1095; 6-85 Sport Sedan $995; 6-85 Cabriolet $1095; 8-95 Sedan $1295; 8-95 Sport Sedan $1195; 8-95 Phaeton Sedan $1395; 8-95 Cabriolet $1295; 125 Sedan $1595; 125 Sport Sedan $1495; 125 Phaeton Sedan $1695; 125 Cabriolet $1595. Prices f. o. b. Auburn or Connersville, Indiana. AUBURN AUTOMOBILE COMPANY, AUBURN, INDIANA. *Equipment other than standard, extra. Airmail postage has been reduced to 5 cents for the first ounce and 10 cents for each additional ounce. Use Airmail daily for quicker communication. The development of aviation is vital to American progress.*

Is yours a becoming bedroom?

YOUR bedroom is as personal and intimate as the frock and hat you wear. It ought to be as becoming. How can a *room* be becoming? By its color scheme. Choose the color in which you look your loveliest, use that color for your sheets, develop the rest of the color scheme accordingly—and the entire room will be a harmonious color picture, built around its logical centerpiece, the bed. And most important—it will form a becoming setting for *you!*

Let us send you a fascinating booklet full of helpful suggestions for planning a becoming bedroom. We will also send samples of Lady Pepperell white sheets with colored hems, so that you can feel their firm, smooth texture and see their fresh flower colors: shell pink, rose, peach, orchid, blue, maize, and Nile green. And please remember: no matter how often or hard you wash them, Lady Pepperell colored sheets will not fade, streak or run. They are sold at leading department stores everywhere, moderately priced.



Lady PEPPERELL

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Sheets and Pillow Cases

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167 State Street, Boston, Mass.

Please send me your complete bedroom decoration booklet, "Personality Bedrooms." I am enclosing one dime —ten cents' worth of stamps (Canada, twenty cents).

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BUICK

WILL BUILD THEM

BODY BY FISHER

For Motorists who desire ultra-fine cars

—these luxurious Buick models

All over America, men and women who formerly purchased much higher priced cars now are turning in steadily increasing numbers to the de luxe Buick models. + + In fact, so marked is the trend to Buick that motorists are purchasing more than twice as many Buicks as any other car priced above $1200. + + The reasons are as obvious as they are important. + + These fine Buicks, with ultra-luxurious Bodies by Fisher, combine maximum performance, dependability and long life. And they provide these superb qualities at substantial savings. + + They are cars in which *luxury* and va*lue* meet.

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Division of General Motors Corporation

Canadian Factories
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Builders of
Buick and Marquette Motor Cars

BUICK offers three series and three wheelbases—with fifteen luxurious body types priced from $1260 to $2070, f. o. b. factory, special equipment extra—a wide selection whether you desire master car, family car or sport car for son or daughter.

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Seward G. D*obbins*

suggests natural cypress for smart interiors

A charming Tidewater Red Cypress interior, designed by Mr. Seward G. Dobbins of Atlantic City

FINELY grained by centuries of growth, Tidewater Red Cypress (Coast Type) creates a glowing charm that no other material can quite approach.

For years Seward G. Dobbins, prominent Atlantic City architect, has enthusiastically sponsored this lovely lumber—Tidewater Red Cypress.

In hundreds of his beautiful interiors, he has used the "Wood Eternal" for panels, beams and trim . . . always with richly-warm effects.

Although nearly a century old, Burnside Plantation House in Louisiana still attests the durability of Tidewater Red Cypress.

"Its exquisite patterns," says Mr. Dobbins, "make Tidewater Red Cypress a smart finish for almost *any* place in your home."

And because this versatile wood does bring more mellow beauty to every room, other leading architects and interior decorators from Boston to Hollywood are using it in greater quantities today than ever before.

Tidewater Red Cypress can be used naturally, or waxed, or stained, or charred, or varnished. Versatile, indeed!

For interior use, be sure to specify "sap grade Tidewater Red Cypress." So gorgeously grained, so unique . . . it is also amazingly inexpensive! Any good lumber yard has it, or can get it for you—at reasonable cost.

Free—ideas for interiors!

To show the many different ways that Tidewater Red Cypress may be used, we offer you free of charge a new photographic booklet called "A Versatile Wood for All Interiors." Just tear out the coupon below, and it will be sent to help you plan your new interior decorations.

TIDEWATER RED CYPRESS

(COAST TYPE)

THE WOOD ETERNAL

This advertisement is published by the following members of the Southern Cypress Manufacturers' Association

Big Salkehatchie Cypress Co., *Varnville, S.C.*, Burton-Swartz Cypress Co., *Perry, Fla.*, Cummer Cypress Co., *Jacksonville, Fla.*, Everglade Cypress Co., *Loughman, Fla.*, Reynolds Bros. Lumber Co., *Albany, Ga.*, Wilson Cypress Co., *Palatka, Fla.*

Southern Cypress Manufacturers' Association
Jacksonville, Florida.
Ideas for interiors? I'm mighty interested. Send your photographic booklet.

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(If interested in saving money on exterior lumber, mark here_____)

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Does Your Game Need Improvement?

Let The American Golfer help you . . . each issue contains many valuable hints . . . each issue well-studied will take strokes off your score.

Month by month, you will profit by The American Golfer. Famous champions—Jones, Hagen, Farrell, Diegel—show you how *they* play golf . . . Grantland Rice will tell you (as only Grantland Rice can) how to overcome the physical and mental handicaps of the game . . . Innis Brown will set you right on any point you may be in doubt about through his keen "Replies to Queries".

In addition, dozens of "how-to" and "how-not-to" pictures . . . slow-motion photographs of professionals making important shots . . . news of championship matches reported by experts . . . articles on bridge by E. V. Shepard . . . golf clothes for men and women.

How much for all this? One little $5 bill brings you two whole years of The American Golfer and the famous booklet of 12 GOLF LESSONS. Insure your game today . . . sign and mail that coupon now!

12 instructive lessons in one free booklet!

Twelve illustrated golf lessons by the world's most famous experts help you to improve your play . . . mailed without charge as part of your subscription to The American Golfer.

JOCK HUTCHISON explains his method of getting distance on the long drive.
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JIM BARNES shows how to pivot properly, and the importance of the body turn.

2 Years of The American Golfer $5

GRANTLAND RICE, *Editor* ROBERT T. ("Bobby") JONES, Jr., *Associate Editor* GLENNA COLLETT, *Associate Editor for Women*

THE CONDÉ NAST PUBLICATIONS, INC.
Graybar Building, New York City.

☐ I enclose $5 for TWO YEARS of The American Golfer.
☐ I enclose $3 for ONE YEAR of The American Golfer.
Please send me the Twelve Golf Lessons at once.

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2 years $5 (regularly $6) you save $1

Special Offer

By acting immediately, you can get *two years* of The American Golfer (regular yearly price $3, two years for $6) for only $5 . . . a saving to you of $1 . . . plus a *free copy* of Twelve Golf Lessons. Fill in the coupon at the left . . . tear it out and mail it with a five dollar bill . . . *today!* You'll beat your last year's game on the course this spring!

THE CONDÉ NAST PUBLICATIONS, INC.

DIRECTORY OF DECORATION & FINE ARTS

WALTER JOHNSON, INC.
INTERIORS AND ANTIQUES
526 Madison Ave., New York City
Telephone Plaza 5644

SUMMER may officially begin on June 21st, but it actually has begun when the weather has become warm enough to inveigle one out-of-doors. Then the garden, whether on the top of a lofty building in town or on a balcony, or miles out in the country, becomes the object of attention. No matter where situated the gardens may be fully equipped by the firm of Potash-Marl, Inc. This concern, which works with architect, decorator or owner, has had years of experience in designing, constructing, and installing everything for the garden from flag-stone walks to picket fences, fountains, pools, hedges, furniture, plants and awnings.

BECAUSE of its weather-resistant qualities metal has an essential place out-of-doors. The Florentine Craftsmen, Inc. make a large assortment of hand wrought iron gates, weather-vanes, mail boxes, flower stands, door knockers and garden furniture, in period as well as original designs. An in-

Chromium Plated Seals
$3.75 each postpaid

12 Inch Glass centerpiece
$9.00 Postpaid

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Design patented

Copy of 18th Century Sailor cane and umbrella rack, made of cast iron . . . Painted in colors . . . Base black, figure in red, white and black . . . 27" high, 21" wide at base, 9½" deep . . . Price prepaid in U. S. A. $25.00.

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ANTIQUES AND DECORATIONS
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MARIO DI ZOPPOLA & COMPANY, INC.

CONSULTANTS

We build or remodel Country Houses, provide architectural plans and specifications, secure bids from reliable contractors, supervise the whole building process, decorate and furnish the interiors, plan landscaping and direct the planting of gardens. • • • • •

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Ask to see Nessen Lamps at your favorite shop or decorator's or write for the address of the store nearest you that displays them.

NESSEN STUDIO, INC.
151 E. 38th Street
NEW YORK CITY

HEIRLOOM VALUE
Is found in the GEORGIAN CABINET of mellow natural finished pine. It is exquisite in craftsmanship, has attractively shaped shelves and is a replica of an old English piece. The inside may be had painted in color or finished as the outside.

The Rushlight

Is a friendly little floor lamp, modified to modernity from an old English rushlight. Fashioned of forged wrought iron, topped by simple red-bordered tippable shades, bearing English sporting prints, it belongs alongside a low chair and a book.

The French Prints

ACCIDENTS OF THE CHASE have the feeling of comedy that is ever on the heels of tragedy. One moment following the pack in full cry the next reduced to sputtering wrath and painful bruises, such is the fortune of the fox hunter. Price framed $6.00.

Illustrations upon request. Can be ordered through your local Decorator or direct from

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101 & 119 Park Ave., New York **1515 Walnut St., Philadelphia**
Sole American Agents for ZUBER & CIE, ALSACE, *and* PAUL DUMAS, *Paris*

VENETIAN scene authentically reproduced from an early 18th century painting. Many others in our showroom are equally beautiful, the assortment at your disposal being most complete. Catalog "H" sent on request when dealer's or decorator's name is given. Delightful for Spring and Summer use.

Venezian Art Screen Co., Inc.
540 MADISON AVE., NEW YORK, N. Y.
Between 54th and 55th Streets
THROUGH YOUR DEALER OR DECORATOR

DIRECTORY OF DECORATION & FINE ARTS

ANIMAL TILES

Expertly executed in natural colors, miniature style, from photographs or prints. Orders for individual country interiors given special attention. The red fox tile illustrated made to order $45.

Booklet on request.

BARBARA STANDISH LE WALD
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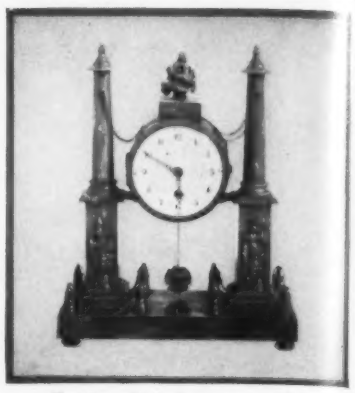
teresting weather vane, 36 inches over all, is designed in the form of an American Eagle with its wings spread for flight. A sparrow weathervane, 30 inches over all, is especially interesting to the ornithologist by virtue of the appealing and life-like attitudes of the silhouetted birds perched on the rod.

LANTERNS are only one of the many varied and interesting objects in metal designed and executed by R. C. Bullard. Attached to specially constructed posts, to trees, or to garden gates, they give picturesque as well as practical illumination to the garden at night. For fieldstone steps, and for terrace and private garden enclosures, hand rails in bronze or iron may be had in suitable architectural styles. Iron grilles separating the interior from terrace or porch reveal the view through attractive patterns. Silhouettes of pets or emblems of one's hobby may be fixed to the chimney, gate, or weathervane. Things like these mark one's place from the others.



Empire clock in grey marble.

W. E. BROWNE DECORATING CO.
443 Peachtree Street, N. E.
ATLANTA

ANTIQUES—INTERIORS—REPRODUCTIONS

GRACEFUL bird design 34" high, fitted with large imported ash bowl. The antique rust finish of the iron blends beautifully with the soft pastel colors of the Leto pottery. Price complete $19.50

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Decorator
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New York City

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Old English and French Furniture
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QUALITY fixtures of fine workmanship.

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ALL STYLES and periods.

PHOTOS sent on request. State type of house.

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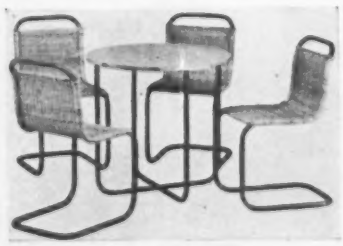

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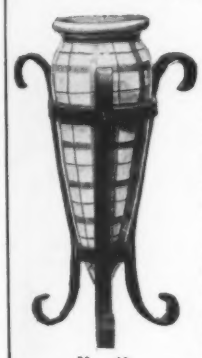

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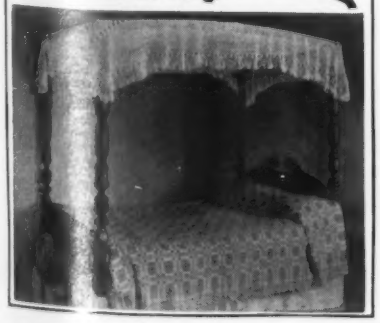

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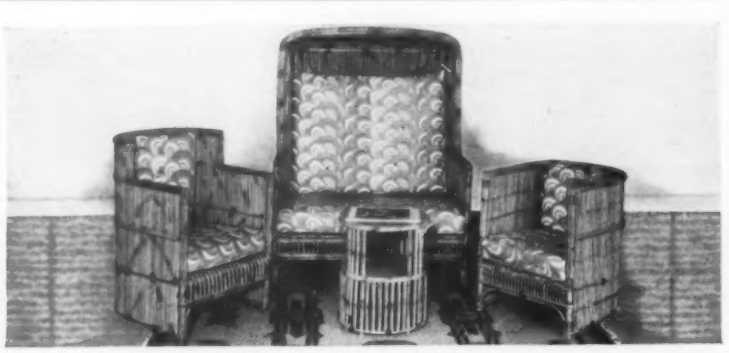

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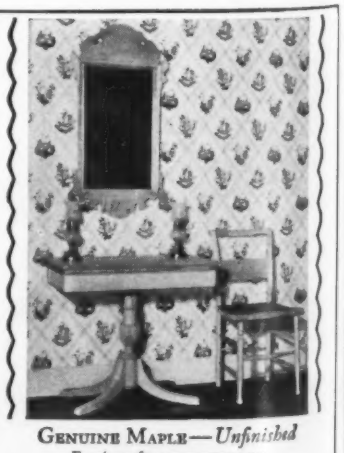

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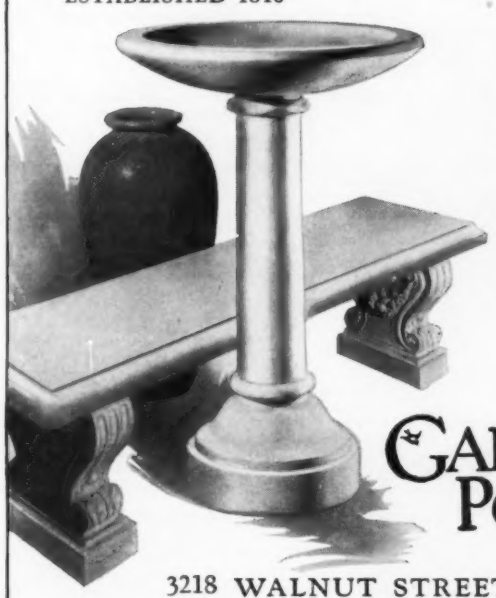

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SAVED *from the fire that burns uphill*
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It may be too much to ask that a Spencer Heater pay all the expense of a summer vacation. After all, the most that it can save is half your annual fuel bill. Yet that may be the difference in cost between the luxury of a mountain or seashore colony aspired to, and the modest fishing camp dictated by necessity.

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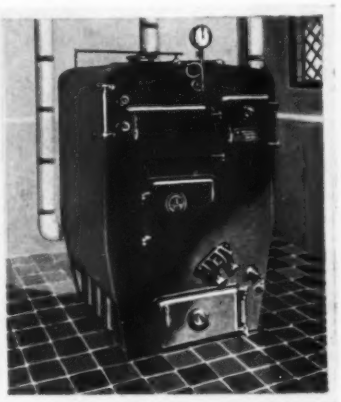
Besides its saving, the Spencer gives unusual uniformity of temperature, with vastly greater convenience. The Gable-Grates slope down from a magazine where fuel is stored. The natural way for fire to burn is up—and in the Spencer fire does burn up-hill. The natural way for things to fall is down—and fuel rolls down automatically from the Spencer magazine to feed the fire below.*

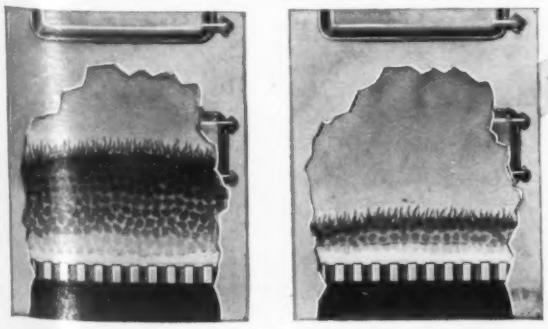
Fuel feed is truly automatic, for gravitation needs no motor or machine to make things roll down hill. Unusual uniformity of temperature is assured, for fuel flows only as fast or as slow as the fire burns. As changing temperatures require more fire or less, the fuel feed is automatically controlled by the fire's demands. Where anthracite is not available, small size by-product coke in a Spencer Heater will give a more uniform heat than soft coal in ordinary heaters, at a cost no greater—and generally less. Write for the Spencer book, "The Fire That Burns Up-hill." It describes in detail how the Spencer Heater, for steam, vapor or hot-water systems, can save as much as half your annual fuel bill. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. Division of Lycoming Manufacturing Company.



The Spencer Heater for the average home is illustrated at left. Spencer Heaters are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.

* Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks, more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grates.

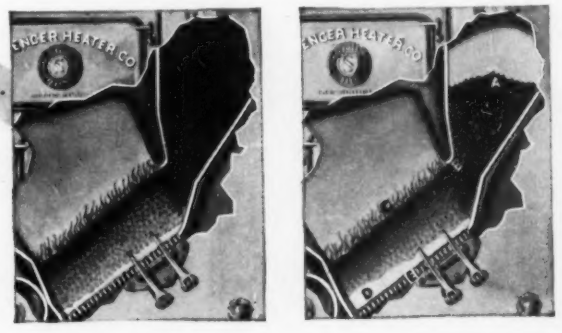
FLAT GRATE HEATER
Showing how burning fuel shrinks away to ash – heater must again be refueled



FIRE BURNS UPHILL .. FUEL ROLLS DOWN ..

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

SPENCER MAGAZINE FEED HEATER
*The shrinkage of burning fuel lets more fuel feed automatically from the magazine.**



"AND WHEN I AM QUITE OLD I SHALL REMEMBER ALL THIS"

Tuesday—Hong Kong. Mellow as June the year around. We land on a night made for dreaming. A stunning harbor. With thousands of craft bobbing their colored lanterns over the water. The lights of Victoria Peak twinkle on and off like stars in the sky—so high. They beckon . . . So on with our dinner clothes and off to the smart Hong Kong Hotel. What a British atmosphere. Pink-cheeked girls dancing with athletic looking men. Sitting in this deep armchair I could very well be in London. But it's far more fascinating to be in Hong Kong. (Hie, made a date for a trip to the Peak in the morning!)

Wednesday—Strange conveyances in this Anglo-Chinese city. Double-decker street cars, rickshas, and shiny foreign motors. We whistle—and two sedan chairs come dashing out of shadowed alleys—very cagey looking. Like Byzantine coaches with fringe around their canopies. Higher and higher we go, past timbered English homes and peaked-roofed mansions of Chinese nabobs. Hollyhocks and devil dogs side by side. Till we reach the terrace of the Peak Hotel. And have tea and crumpets. With the map of the city 2000 feet below thrown in. The bay the color of a pearl. Schooners, junks and greyhounds from every port in the world. Over there at Kowloon docks lies our President Liner. We smoke and dream . . . and drink another cup of tea. Then down we go through Flower Street where gardenias are so cheap they're *common!* Our path leads into Queen's Road, the Fifth Avenue of Hong Kong. Here East and West are one. Shop windows heaped with ivory, crystal, jade and chrysoprase . . . The air is redolent with sandalwood, fried rice and temple flowers. Tomorrow night we are to meet Mei Ling Fang. Most popular of Chinese actors. (Stage vampires in China are men!—the very idea!)

Friday—Never dreamed that a resort could be so enchanting as Repulse Bay—and so very, *very* English. The Boulevard round the Island puts Corniche Drive to shame. Tomorrow we golf at Fan Ling. 'Tis whispered that barefoot caddies help *Missi* make a good score . . . by carrying the ball between their toes to a better lie. Ha. what a card I'll bring home!

Sunday—midnight—Here I am back in my downy bed on the President Lincoln. It's grand to see the world—and take your comforts with you . . . What a romantic evening this has been. A picnic on a Chinese houseboat. A lavish night of stars and a little moon. Our British host a bit gray at the temples. With a nonchalant monocle. Very distingue! His China boy cook a magician! To produce the perfect supper—from hot bouillon and salted cashews—to a deep-dish English apple pie and good Stilton cheese. All from a wicker hamper. And served by the light of swaying lanterns . . . the music of the hotel orchestra drifting out across the water. What more could one ask? On the top deck of a lazy yacht, in the silver of the moon.

Wednesday—Isn't it grand that we stopped over two weeks between President Liners. Spent yesterday in Macao—that lost bit of Portugal on the coast of China. Old World churches, plazas and casinos. Faded adobe houses in the soft colors of the Riviera. Fishermen mending their nets. Like an oil painting I've seen somewhere. Of course we had to see the gambling houses. We watched the game from the balcony. And lowered our bets in little baskets on a string. Paid for tiffin out of my earnings! Now what do you think of that?

Thursday—Today we leave for four days in Canton and up the Pearl River on a shiny-white steamer. To see how this philosophical race has lived for 3000 years. Now, even if I haven't seen Peking, I will have at least seen the heart of Old China. Let's see—some of the thrills I shall never forget—riding in a ricksha; our first exciting day in Japan, and our last, sailing out of the Inland Sea on a full moon night; a *sukiaki* dinner with chopsticks; entering that first Chinese temple (with the little strip of salt pork offering before the tiger god); eating hors d'oeuvres in a Russian cafe in Shanghai; bargaining for treasures in Pig Alley; the swank of the Majestic Hotel; seeing the Bubbling Well bubble and wondering why; tea at the Willow Pattern Tea House in the Native City; the crazy, glorious time we had at the "Original" party on the President Wilson; our first night view of Hong Kong aglitter with lights... There is so much to write....what can I say? It is simply a story book of the world and life itself. When I am quite old, I shall remember all this . . . and take it out of my memory, and unfold it like a chaptered dream . . .

Note: This is the third of a series from the travel diary of a President Liner passenger. The full set in attractive booklet form may be had by writing Dept. 3-C-2 of the nearest Passenger Office listed below.

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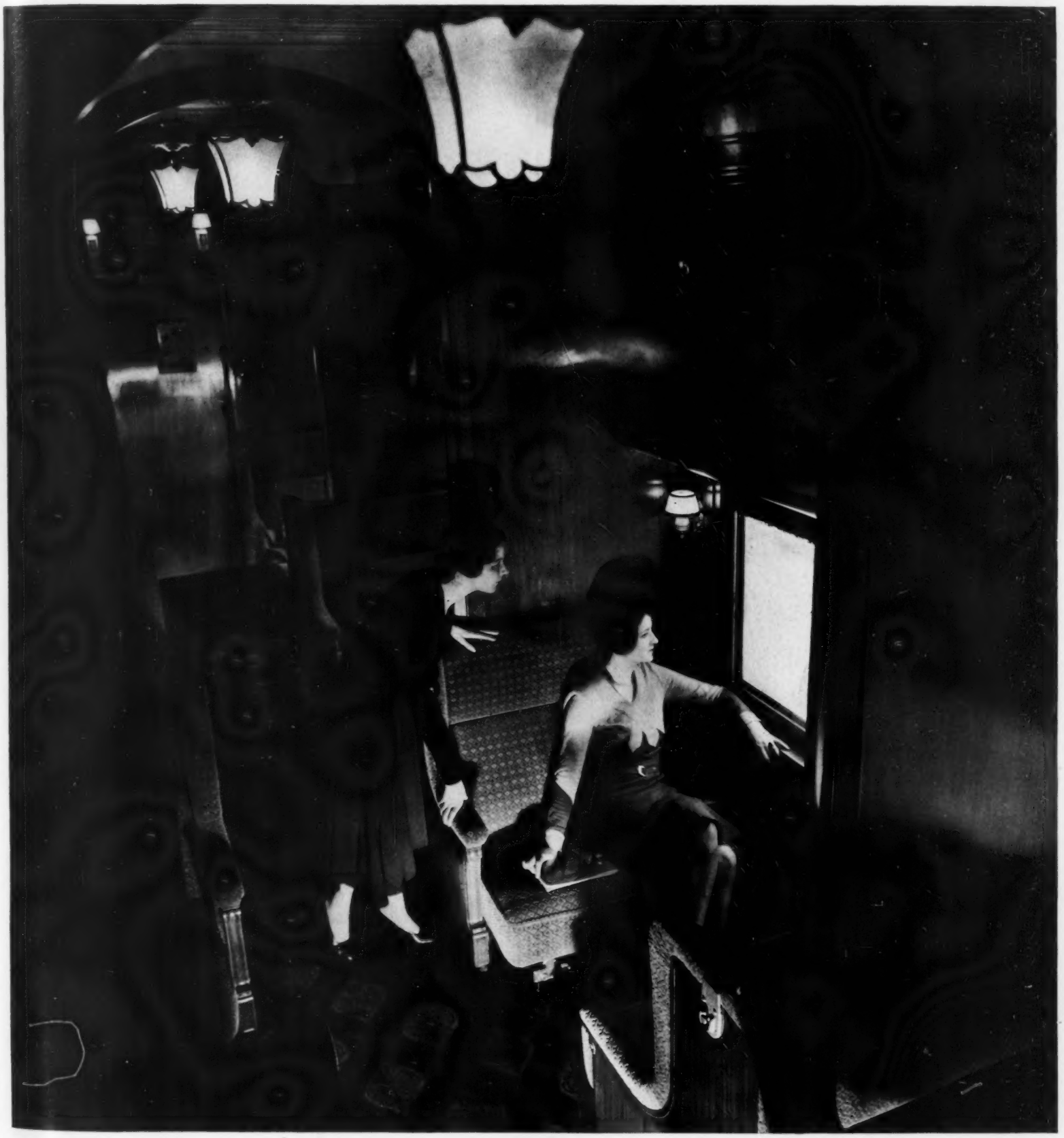

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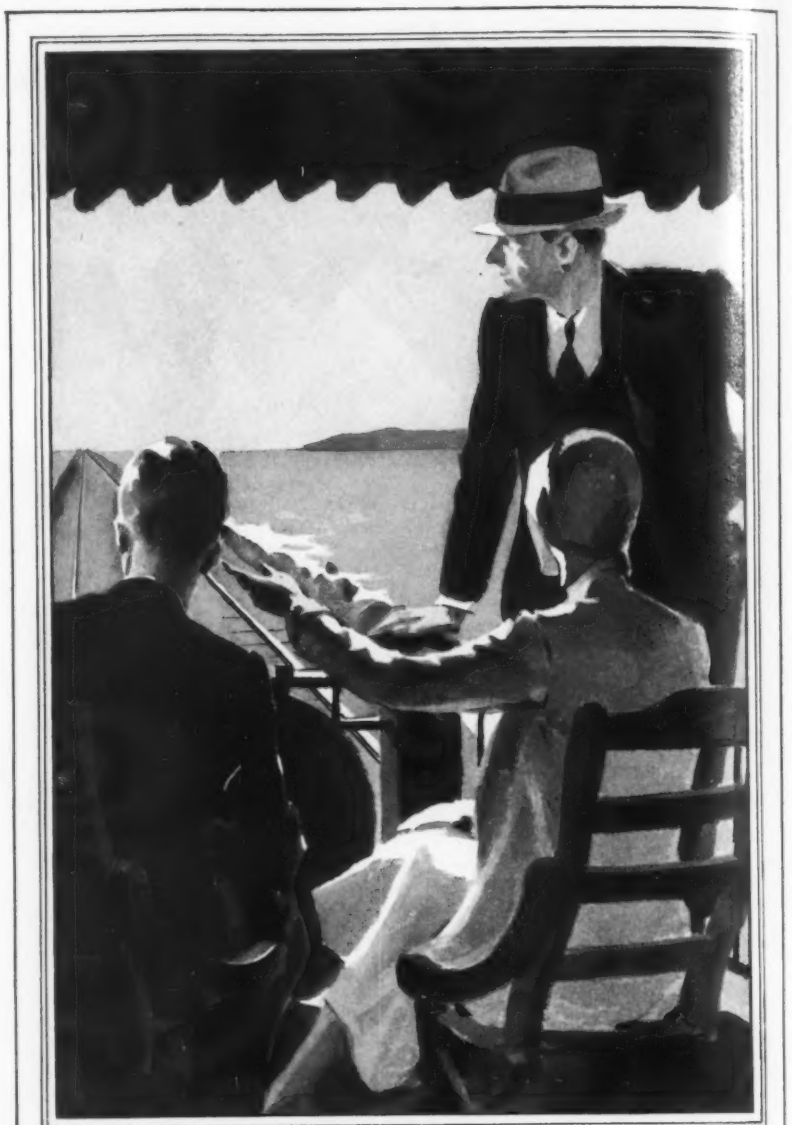

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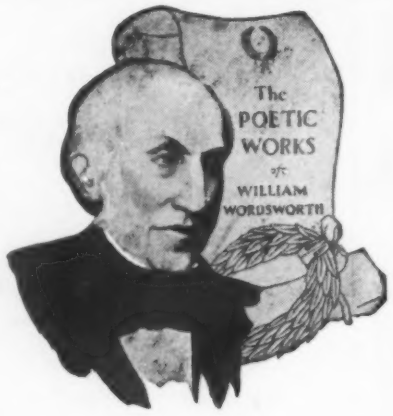

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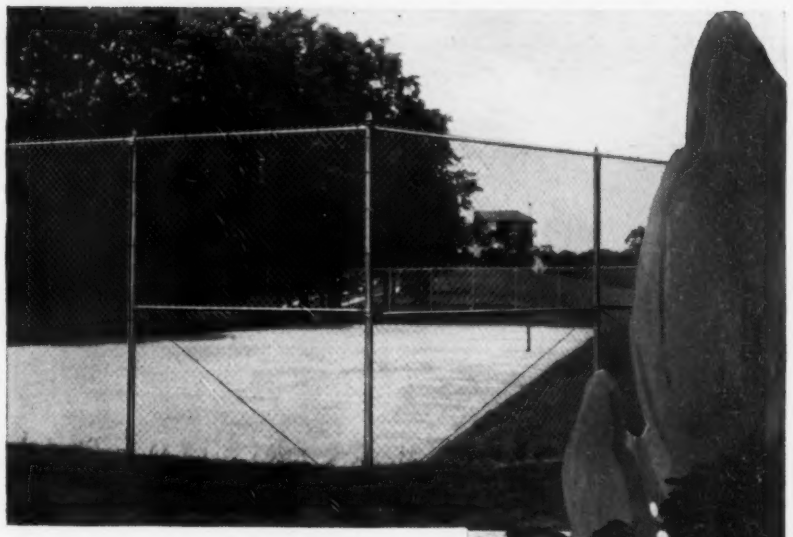

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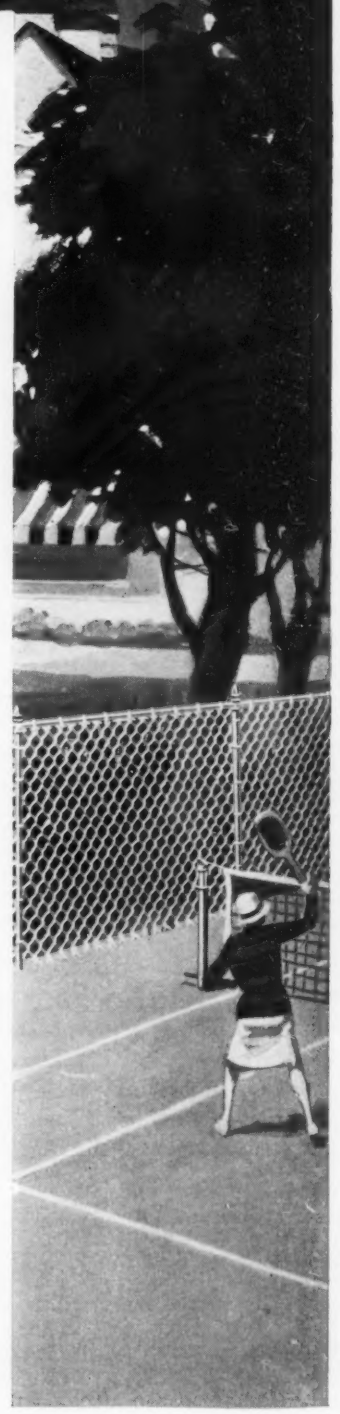

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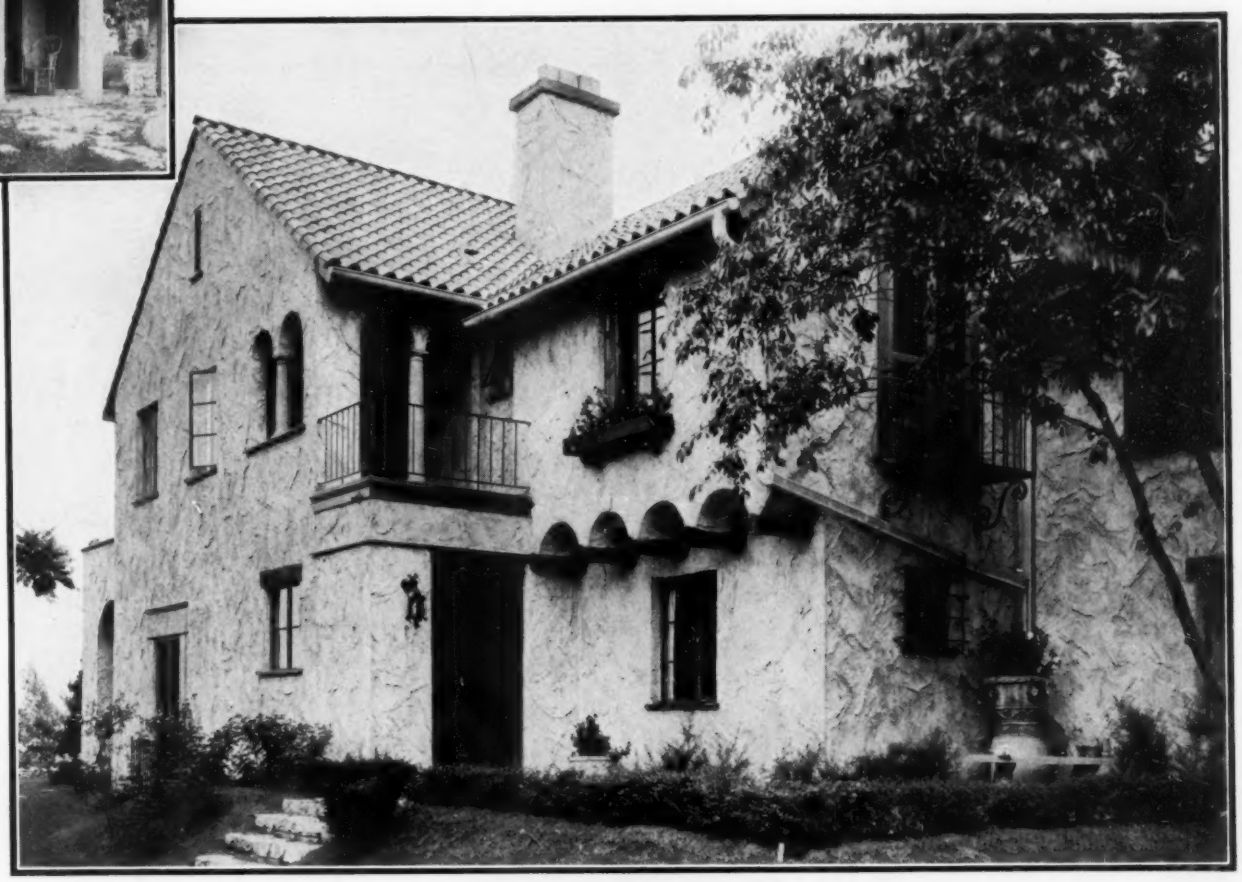
There are certain things about stucco that make it a most desirable exterior finish for the walls of a home. But before you use it, consult your architect, for the stucco on the walls of your home should be—and can be—as *permanent as the walls themselves.* The secret is in using *portland cement* stucco. This is most important to remember.

Stucco offers a variety in both texture and color that will accord with almost any architectural motif. Should you plan to build a *firesafe* home, of concrete masonry units (pre-cast block or tile), portland cement stucco will bond perfectly with the masonry wall and become a *permanent part* of the wall.

With portland cement stucco, replacement and maintenance costs are practically nothing. It resists temperature changes and moisture—*a positive necessity.* Of all stuccos, it is hardest when new, and becomes harder with age. Consult your architect, or an experienced plasterer.

Particularly pleasing effects can be obtained with portland cement stucco. Notice the texture in the walls of this home—one of the many possibilities, with stucco. In colors, also, there is liberal choice, permitting full harmony with any architectural motif



Illustrations to the right and above are of an attractive Winnetka, Illinois, home built by Wharton Clay. Exterior is portland cement stucco, combining the exceeding hardness and durability of portland cement with the wide variety of wall finishes that can be had with stucco. Zimmerman, Saxe & Zimmerman, Architects

PORTLAND CEMENT *Association*

Concrete for permanence and firesafety

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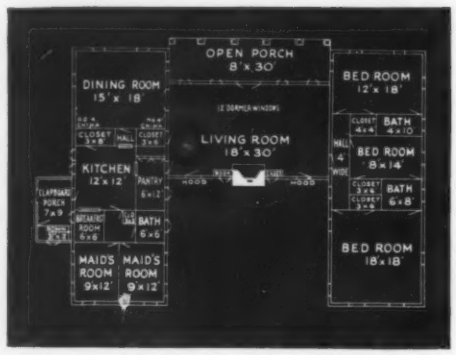

The actual photograph above shows one of the hundreds of Hodgson Houses now in use. Many are standing today after two decades, unshaken by the most strenuous weather. Their owners have found them comfortable at all times, and charming in appearance. The simple harmony and good taste of the architecture, blending with rugged landscape or leafy background, appeals even to people who could afford *any* kind of home.

These owners have chosen a floor-plan from the Hodgson booklet. We have built their homes in sections, shipped them all ready to erect. They have either erected the houses themselves, aided by a little local labor, or have asked us to send a construction foreman to supervise all details of erecting and finishing. In either case, only a few days were needed before the house was finished and they were ready to move in.

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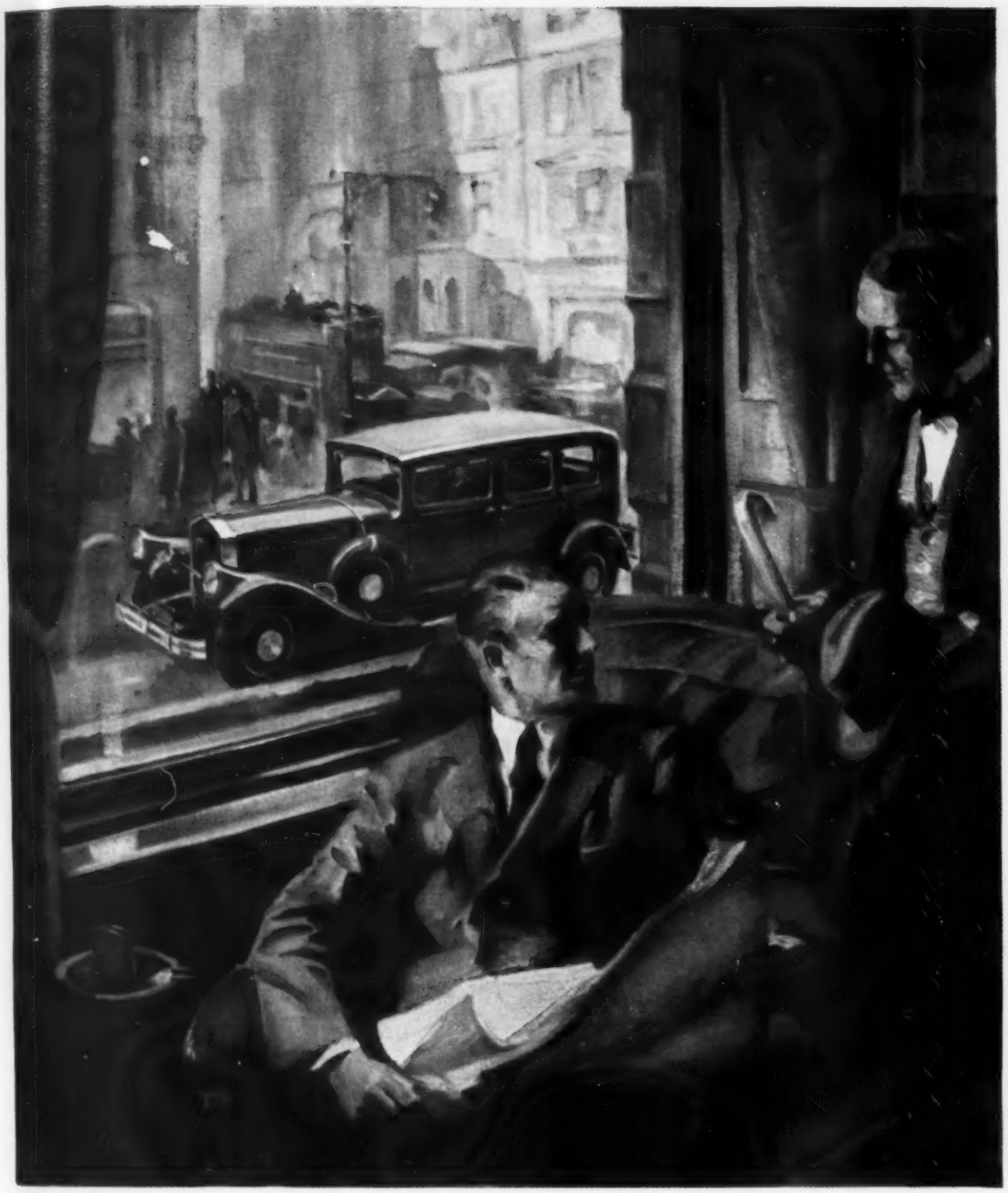
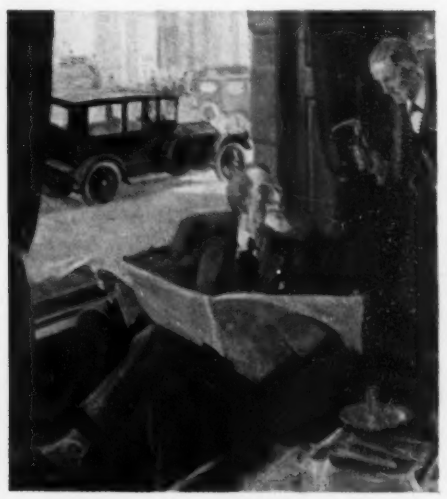


That fine things are fairly unchanging, is the story told by these two pictures of an identical scene. Both portray New York's smartest club, its proudest motor car. One was painted twelve years after the other.



The Most Distinguishing Mark of the *Most Distinguished* Motor Car

SUPERLATIVES are singularly apt when applied to the fender lamps that are *Pierce-Arrow* . . so intimately are these a part of *America's finest motor car.*

Behind that title, so hard-earned (which otherwise would be sheer arrogance), is the prided handwork of masters in coachcraft . . the second generation of whom are today engaged in the creation of Pierce-Arrow finenesses.

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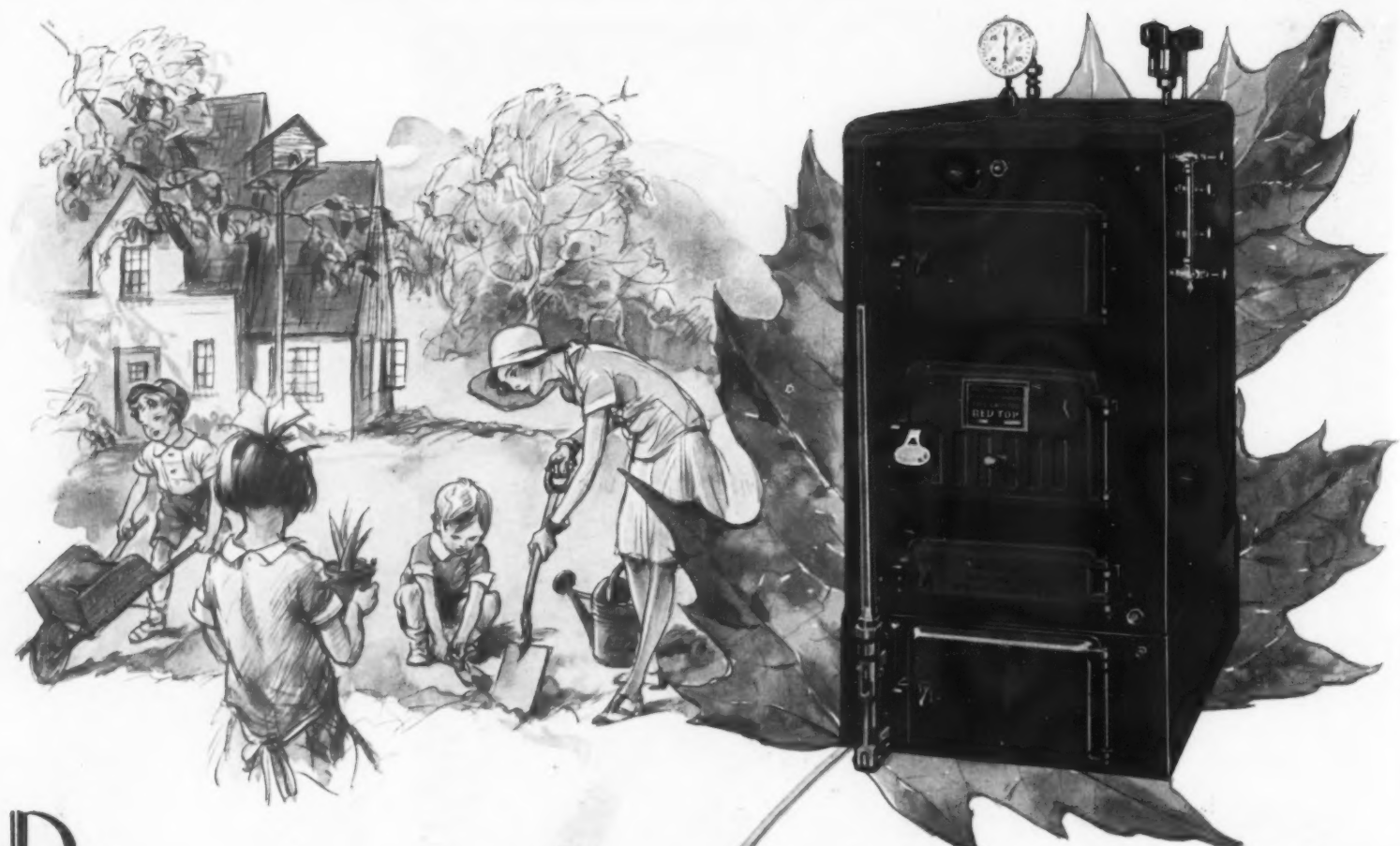

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To small homes this handsome heat-maker with rock wool insulation, brings radiator heat for little if any more than the cost of your second choice

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Over an acre—with large lawns of captivating verdure — tree shaded — profuse with shrubs and flowers.

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My Home—directly on the Sound—with private bathing beach, dock and deep water anchorage. "Riparian" and "Under Water" rights.

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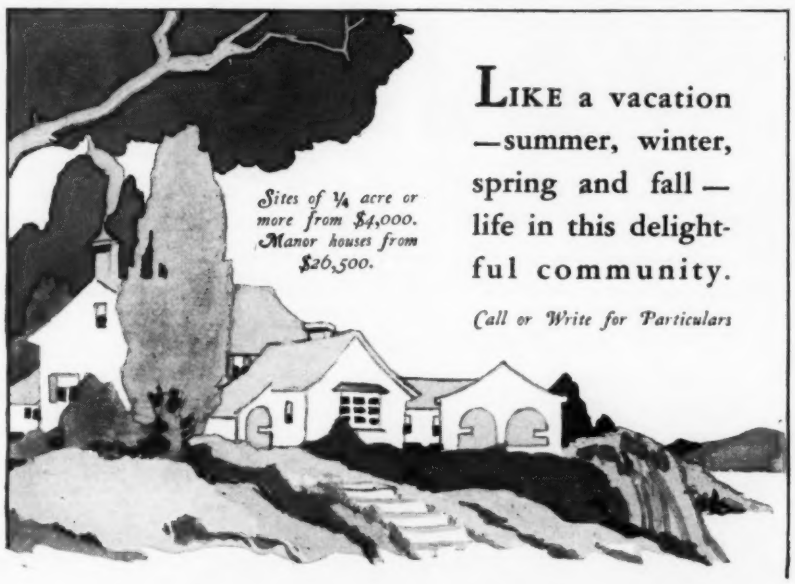

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PRICED UNDER COST AT $32,000

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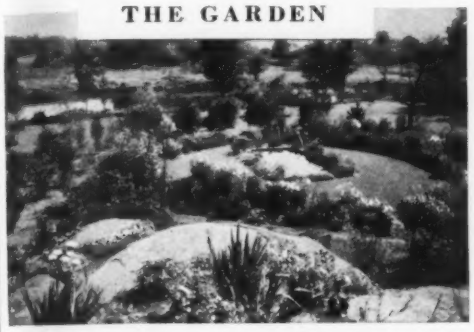
CONNECTICUT

IN A GARDEN shaded by lovely trees this English home, beside a tranquil brook, beckons to him who would loiter.

THE HOUSE AND THE GARDEN



Some 2-½ miles from the Greenwich station, village and Sound, it stands on a high ridge near the exclusive clubs so much a part of this fine residential section.

Between the house and the lake is the beautifully kept and fascinating gardens, a lovely feature of this property.

The first floor contains the entrance hall, large living room, library, dining room, kitchen, pantry and laundry. The second floor: four master's bedrooms, three master's baths; three servants' rooms and one bath. The house is heated by a vacuum vapor system with oil burner. There is a three car garage with chauffeur's quarters.

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the

North Shore of Long Island

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Water View On Four Sides And Within Easy Commuting Distance

Situated on a high point, this fine old Colonial house stands amid magnificent old shade trees on 2 acres of ground, with a right of way to the water. In a highly restricted neighborhood. From the house, on one side, one looks over the beautiful waters of Manhasset Bay, on the other, the broad expanse of Long Island Sound.

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Additional acreage if desired. For particulars and inspection, write or call

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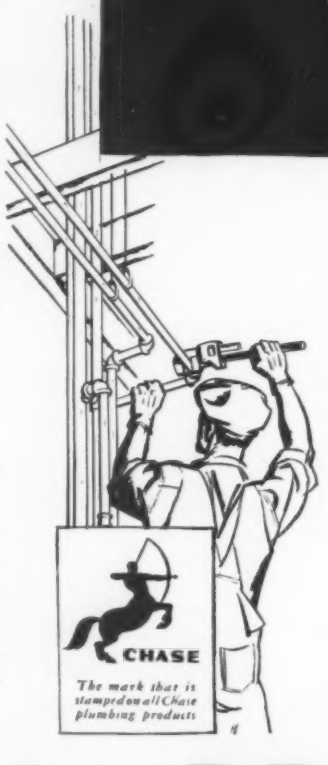
Chase Alpha Brass Pipe will never rust as long as your house stands. *Your* laundry will never come out of the tub spotted and stained beyond repair. *You'll* never have the annoyance of seeing the flow of water in the bathroom drop to a thin stream the minute a faucet is opened downstairs.

Rustable pipe is bound to produce these troubles sooner or later. And then the repairs begin! They can be only makeshift at best, and they are costly—and steady! They'll total many times the few dollars extra you spend now on Chase Alpha Brass Pipe.

That's why it's wise to install Alpha Pipe right at the start—just as it's wise to decide on Chase copper leaders and gutters, and Chase bronze screen cloth. Hidden water pipes are just as much exposed to rust as these outside fittings.



Ask your plumbing contractor about Chase Alpha Brass Pipe. He's probably used a lot, for plumbers like to work with it. It's made from a special Chase Brass that cuts clean, sharp threads.

Chase Alpha Brass Pipe is available everywhere—through plumbers and plumbing contractors. You can always identify it by the Chase-mark stamped at 12-inch intervals on every length.

SOME ACTUAL COSTS

For this $10,000.00 house Chase Alpha Brass Pipe costs only $60.00 more than rustable pipe. J. Bryant Heard, architect, Danville, Va.*

Less than $150.00 extra to equip this $17,500.00 house in Bronxville, N. Y., with Chase Alpha Brass Pipe. Robt. H. Scannell, architect.*

A $25,000.00 home at Great Neck, N. Y. Julius Gregory, architect. Only $125.00 more for Chase Alpha Brass Pipe.*

For this 9-family apartment in New Rochelle, N. Y., Chase Alpha Brass Pipe adds only $125.00 to the cost. Lawrence M. Loeb, architect.*

* * *

**Amounts will vary slightly in different localities, but are usually about ¾ of 1% of building cost.*

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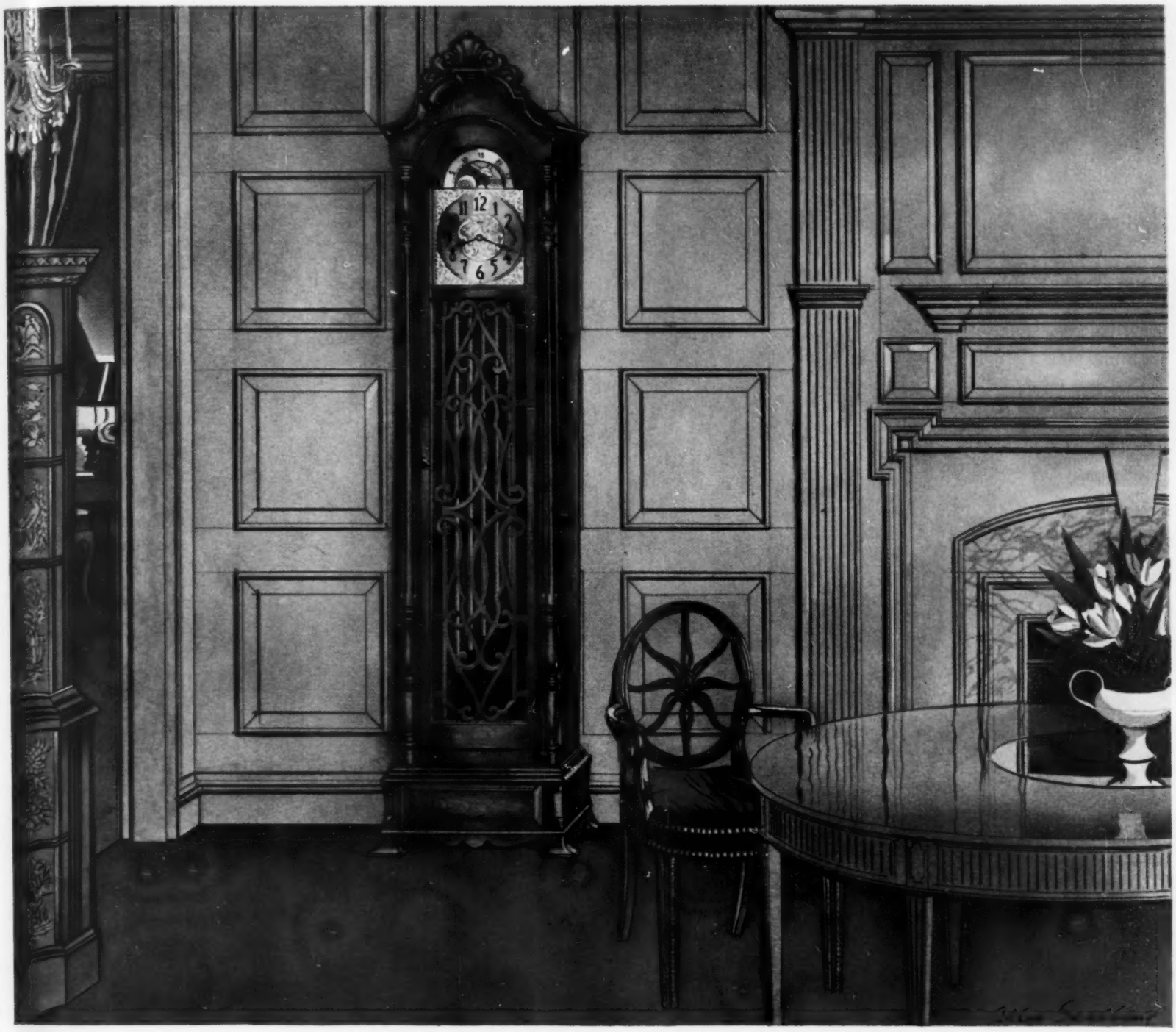
Chase Leaders and Gutters—Chase Bronze Screen Cloth—Chase Plumbing Supplies—Chase Copper and Brass Sheets, Tubes and Rods for every industrial purpose



Hepplewhite might have created this distinguished chiming clock—except for its Telechron electric motor!

THE LONDON CABINETMAKER, who gave his name to some of the finest furniture of all time, would willingly stand sponsor today for clocks like Middlesex, above. Its design is true to the very best Hepplewhite traditions. Its case of choicest Honduras mahogany has been carefully wrought, and hand-rubbed to a rich, mellow luster. Above its elaborately etched dial, a moving moon waxes and wanes with the days of the month. And every quarter-hour, from deep inside, comes the delightful melody of a full Westminster chime. • Such things George Hepplewhite could understand. But not the uncanny accuracy of the time that this clock tells! Or the manner of its movement! For every Revere Clock is equipped with a patented, self-starting Telechron motor. Once set, and connected with the nearest electric outlet, it will mark the minutes unerringly for days, weeks and years on end. Its precision is assured by a Telechron Master Clock which controls current flow at the power house. And all the annoyance of winding and regulating is ended! • Middlesex, with Westminster tubular chimes, stands 78¼" high and is priced at $430. At the right is R-630 — a Colonial design in mahogany and bird's-eye maple. 14½" high, with Westminster chimes, it sells for $62. There are many other Revere Clocks, priced from $40 to $1200.★ They are illustrated in our booklet, "Observatory Time." Write for it.

Revere Clock Company, 442 McMillan Street, Cincinnati, Ohio.

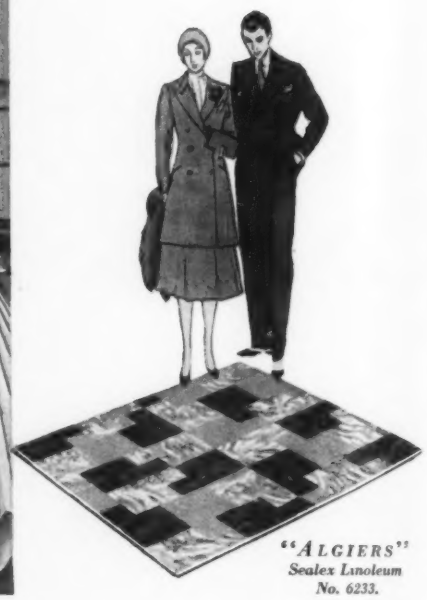
★*The Warren Telechron Co., of Ashland, Mass., manufactures a full line of non-striking clocks at prices up to $55.*

Revere Clocks

with Telechron electric motors

"VIRGINIAN"
Sealex Linoleum
No. 3227.

"BIARRITZ" . . . Sealex Linoleum No. 3044. Skilful blendings of violet, jade, gold, emerald and taupe make this pattern almost gem-like.



"ALGIERS"
Sealex Linoleum
No. 6233.

The smart room needs a smart floor

ACHIEVING the smart effect in your decorative scheme is less of a task than you imagine. And less of an *expense* too! For the secret lies . . . not only in expressive furniture . . . but in the floor itself. Observe from the above how the flooring of handsome *Sealex Linoleum* has captured just the right colorful note. The *smart* floor is the perfect accent for interpreting furnishings in the voice of *today* . . .

In *Sealex Linoleums* every woman can find a design that "goes with" the color scheme she now has — in any room in her home. For linoleum is no longer limited to the kitchen and bathroom but serves as the foundation for a proper decorative scheme in living room, dining room and bedroom.

When you view these new *Sealex Linoleums* you'll be amazed by their beauty — you will understand why this smart vogue has spread from floor to floor, from room to room . . . all over the house. In *your* home, perhaps, there's an old floor that is somewhat worn and unsightly. Why not cover it over with a distinctive *Sealex Linoleum* and see for yourself how the new floor transforms the entire room?

In tune with housekeeping ideas of today, *Sealex Linoleums* are labor-saving. The *Sealex* Process makes them spot-proof, stain-proof—easy to keep clean. There's a store near you that will show you the lovely new *Sealex Linoleum* patterns. And you'll find that these smart floorings cost much less than you imagine.

"MALTA"
Sealex Linoleum
No. 3515.

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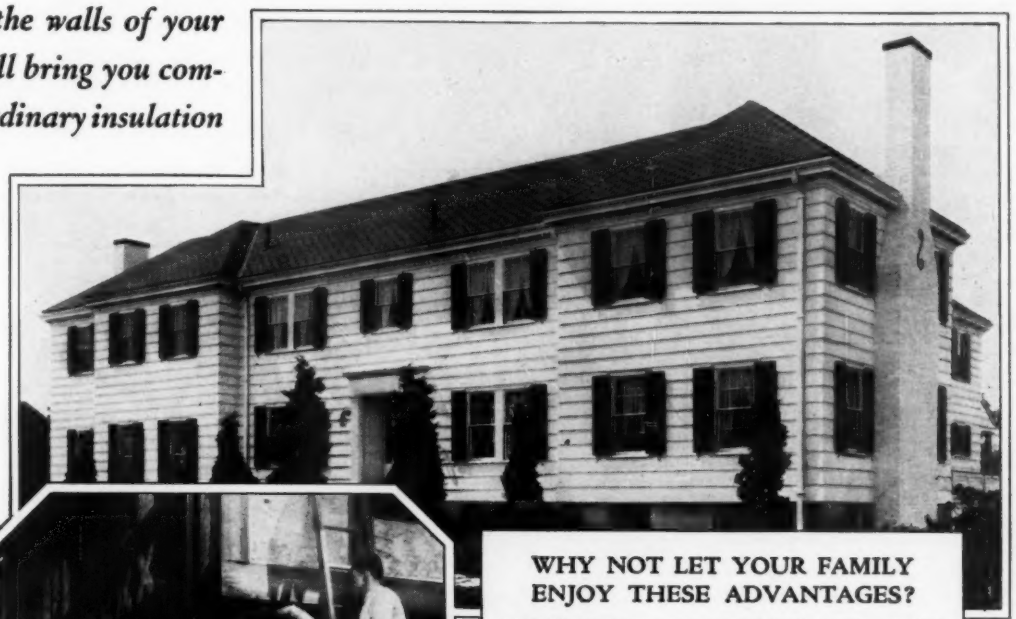


WOULD you like upstairs rooms warm as downstairs in coldest weather, and as cool in summer; all rooms free from drafts; fuel costs cut twenty or thirty percent, or even more?

Of course you want for your home all the comfort that modern science offers. And no longer must you wait until you build to have *complete* insulation in your own home. Johns-Manville has perfected the first practicable method of thoroughly insulating the *house you live in now.*

For years Johns-Manville, the final authority on industrial insulations, has sought a thoroughly effective means of home insulation. Only after exacting tests in actual service has this remarkable J-M Home Insulation been released for general use. Already its efficiency has brought the enthusiastic endorsement of home owners.

The families whose letters we quote at the right, ever since they have had this J-M Home Insulation blown into their walls, have enjoyed conditions every householder wants, but not one in a thousand has.

The genuine comfort these families enjoy can be yours too, without trouble—without alterations—without damage to your house or grounds! Moreover the fuel economies resulting from J-M Home Insulation are so great as to repay the cost of installation in a few seasons. You will be surprised to learn how economically this modern and complete insulation can be placed in your home. Installed in a new house this insulation usually pays for itself immediately through the savings made possible because of the smaller heating equipment required. Surely your family should enjoy this comfort which pays for itself.

8 Times Thicker than Ordinary Insulation

J-M Home Insulation is *thick* insulation. It fills every nook and cranny of the outer wall spaces of your home. It is an ingenious "wool" made from melted rock. When we install this insulation, in effect, we build within the outer walls of your home an invisible house. These unseen walls are about four inches thick. They conserve more furnace heat, and shut out more summer heat, than is possible with any other type of insulation as ordinarily used in home construction.

This is true because other insulating material made for use as sheathing or plaster base cannot be used—at a cost within reason—to fill the empty spaces in outer walls, nor in any other way that will provide the four-inch barrier to heat and cold that is blown into your home with J-M Home Insulation.

This insulation also makes your house safer because, being made of rock, it is fireproof. It has, for example, been installed in George Washington's home, Mt. Vernon, to protect this shrine of American patriotism.

J-M Home Insulation is installed only by specially trained J-M Contractors. They will install J-M Home Insulation in your home without inconvenience or disturbance either inside or outside of the house. Let us furnish you the name of the contractor nearest you. We will be glad to send you our free book, "The Invisible Home," which tells for the first time in non-technical language the story of a scientific insulation which can be easily installed in the home in which you now live.

WHY NOT LET YOUR FAMILY ENJOY THESE ADVANTAGES?

Pleased home owners write to us daily of the savings in fuel and hitherto unknown comfort which J-M Home Insulation has brought them. Here are a few quotations from letters on file at our office.

"Weather bureau records show that the winter was colder but because of J-M Home Insulation I used 29% less fuel."

• • •

"Have saved 35% of previous oil bills and kept uniform temperature throughout my home."

• • •

"I matched up my heating bill for the coldest month in eleven years with friends who had other types of insulation. Their bills were 25% to 30% higher."

"Our second floor, once 8 to 12 degrees warmer in hot weather, is now only a half degree higher on the hottest days and it is as warm as the first in zero weather."

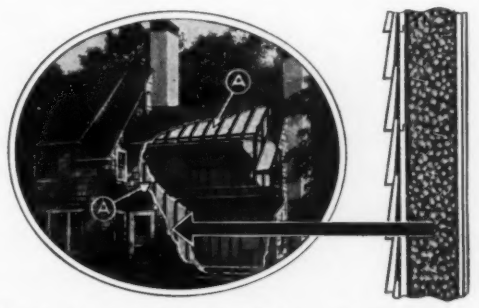
• • •

"I saved 41.5% of last season's heating bill by the use of J-M Home Insulation."

• • •

"Added 50% to the size of our home using the same hot water boiler—thanks to J-M Insulation."

Above, the home of Mr. Loring Marshall, Wellesley, Mass., which has been insulated by local J-M Contractors, the Home Insulation Company of Boston. At left, we show how, working from outside, without damaging your house, whether it be frame, stucco or brick veneer, the J-M Home Insulation Contractor fills the outer walls.



Here the artist has cut away (A) part of the house, and at the right is a cross section of a wall which shows how J-M Home Insulation looks, and how it fills every inch of empty wall space. The material is a clean, rock wool which will not absorb moisture, burn, or settle. Rats and mice can neither eat it nor live in it. Only with thick insulation can you obtain the economies and comfort you have a right to demand when you buy insulation.

Johns-Manville

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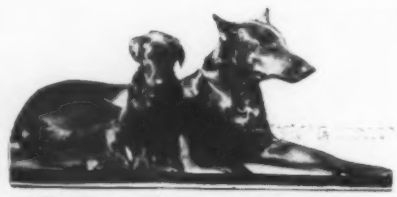

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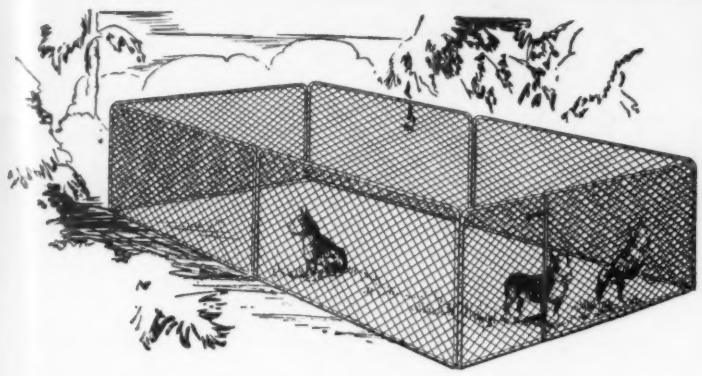

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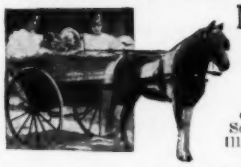

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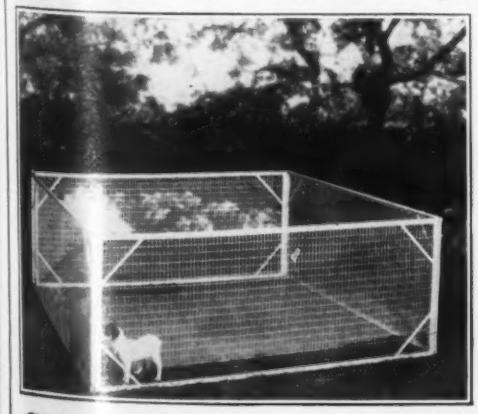

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How distinctly in keeping with the lovely Venetian villa of J. B. Robertson, Esquire, San Antonio, Texas, is its roof of IMPERIAL Straight Barrel Mission Tiles. The architect, William McKnight Bowman, chose them because they so accurately reproduce the color and texture of old Italian roofing tiles. Whether you are planning an English, French, Italian or Spanish house, a roof of IMPERIAL Tiles is necessary to make it truly authentic. There is, of course, a pattern appropriate to each of these popular forms of architecture.

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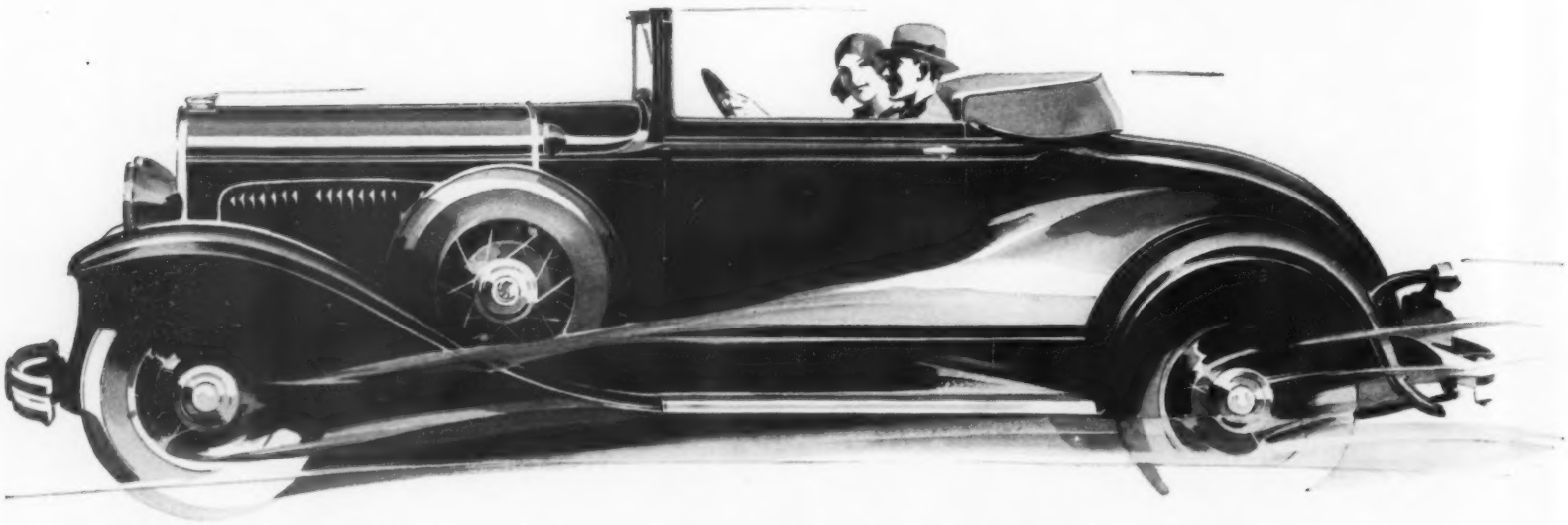

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HOUSE & GARDEN

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June 1930

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THERE seems to be a growing tendency among folk in high places to seek occasional escape from their over-full lives in a distinctly sensible fashion. More and more men and women are finding relief from feverish business and social duties by slipping away now and then to secluded cottages where they can refresh mind and body with a little sane peace and quiet.

Such retreats from the exactions of super-life may be looked upon either as criticisms of extreme modernity or as tributes to innate common-sense. In either light they are their own justification and proof that humankind, however harassed, remains fundamentally human.

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REAL TREASURE *from* Pleasure Island

The Spanish Main has given us no more gorgeous gift than the "chocolatl" of Montezuma. Chocolate treasure has endured longer than silver, gold or jewels. This romantic package, with its chocolate nuggets, its bags of Pieces of Eight, speaks of Trinidad and Caracas, Havana and Yucatan, to lovers of chocolates in prosaic American homes.

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The BULLETIN BOARD

Furniture Tastes. The American people appear to be persistently American—at least in their choice of furniture. A country-wide survey of furniture purchases shows Early American and Georgian types—the two closest allied to our history and race roots—to dominate the field except in the Spanish belts of Florida, the Southwest and Southern California where the sectional history and architectural atmosphere are genuinely Spanish. In these sections Spanish will run as high as 24%.

The percentages are: Early American 25%; Georgian 24.3%; the three French Louis 14.8%; Spanish 11.6%; Modern 9.4%. Modern furniture appears to sell best on the upper Atlantic seaboard, in some western states and on the lower Pacific Coast. In the Northwest—Washington and Oregon—it is negligible; these two states showing 95% of all furniture sold to be Early American and Georgian. The Middle West seems to have a sympathetic feeling for the French Louis, especially for bedrooms.

From these figures we might deduce a number of theories, but the main one, apparent to all, is that the Early American and Federal styles are well rooted in our furniture consciousness, and there is every reason why they should be. Of no period of furniture can it be said that such authentic reproductions are being made. They are the expression of the American tradition and America is still too young a land to throw over her past, as the Modernists have dethroned the traditional furniture of the Continent.

Aristocrats of the Trees. Among the few really great books that appeal to the lover of gardens and the countryside must now be added E. H. Wilson's *Aristocrats of the Trees.* It is our most informative popular study of trees, a rich and noble monument erected to their glorification by a man who has spent his life studying them in all parts of the world. And as a piece of book-making this volume ranks high indeed. Its richly colored frontispiece of Japanese Maples and its 66 other large illustrations are a fitting complement to finely-spaced type pages. Into those pages Mr. Wilson has poured the rich wisdom and vast experience of his long studies.

A Game Grows Up. The picture-puzzle of childhood days, it seems, has grown up. No longer does its fascination hinge upon the question of fitting half a leg to a rubicund and unrealistic doll, or consist of the difficulty in arranging a few chips of wood into the semblance of a single brilliant apple. No indeed! The modern successor of those primitive time-passers is as the twelve cylinder motor car to the first velocipede. It is as complicated as a game of chess, and far more widespread in its appeal to the public mind.

These jigsaw puzzles of today, some of them containing as many as fifteen hundred pieces, depict an unbelievable range of subjects. We hear that among the most popular are those of gardens—one more indication that America is fast becoming flower-minded.

LINES FOR MY SUN DIAL

Upon my face
The hours of sun and shine
Are read
With easy grace.

Within my heart
The hours of storm and stress and dark
Are hid
Where only God may see the mark.

—Matilda M. Plumley

Gardens In The Sky. Chicago, which is agile in many things, has again stolen a march on New York. It would be presumed that New York would lead the way in roof gardens, since the stepped-back architecture and flat terraces of the metropolis have long since become a commonplace; but Chicago can boast the first Roof Garden Club. Its membership is restricted to those who have gardens on roofs. Apropos of which, we overheard a certain well-known New Yorker, who has a famous roof garden, remarking that his butler must also be a gardener. We add this politely to the highly-specialized callings in life.

EPITAPH FOR A NATURALIST

Here lies one who loved to walk in cold deserted fields;
Who followed winter paths in search of spring;
Who braved the power the icy north wind wields
As he doth over earth snow's blanket fling.

His friends all feathered creatures seemed—
The starlings, sparrows, chickadees.
Squirrels, woodchucks, chipmunks, deemed
His bounty manna in the winter freeze.

Under myriad stars his body rests
Though god he was to those small friends of Pan;
They loved the kindly hands of friendly guest—
We loved the gentle spirit in the man.

—Ruth Knowles Hoyt

The Ensemble Goes to Bed. As usual, the woman is to blame for it. The ensemble idea began with women's clothes—the hat and shoes and accessories made an ensemble with the suit or gown. The well-dressed woman selects her clothes with the completed picture in mind. In a measure this has also been applied to kitchens and bathrooms, where color schemes can be carried out in the essential fixtures as well as the useful and necessary accessories. The most recent advocate of the ensemble is the bed. In the February House & Garden this idea was prophesied in illustrations and captions and an association of fifty retail stores has adopted this magazine's forecast of the new fashion.

In a word, the bedding ensemble consists of sheets and pillow cases, blankets, coverlets and bedcovers of one general tone, or of harmonious shades of one color. Thus, an apricot and gold blanket with sheets of light yellow; or a pale green and orchid blanket with bed linen of faint pink and a coverlet of pale green. The colors are selected to harmonize with the general color scheme of the room—its walls, curtains and upholstery. In this way there is no vivid stark contrast of white bed linen against an assortment of colors in the blankets and covers.

Sweeping Garden Generalities. The more one gardens and swaps gardening experiences with others in different parts of the country, the more it becomes apparent that no hard and fast rules can be laid down about the cultivation of plants. There was that delightful reader of House & Garden, for example, who scorned the value of a table of plants for shady places that appeared in the March number. She said half of them wouldn't grow in shade. When pinned down to facts, her experience, it seems, was limited to a shady backyard in a murky New England manufacturing town. She had never tried gardening in any other kind of shade or place! So many people sweep away Roses with a gesture "Roses don't do well in my part of the country;" which, on investigating Rose gardens in that part of the country, boils down to the fact that Roses are not sympathetic to that garden and that gardener's culture. Or, like as not, the gardener has chosen the wrong Roses for her section. You can tell a really experienced gardener by the manner in which she or he hesitates to enunciate sweeping generalities.

Miffy Lupins. Having seen how perennial Lupins thrive in English gardens and in some gardens here, we strove to emulate them, only to meet with failure. One group of advisers said to give them lime and another said they abhor lime. The latest report on Lupin culture is that they are a mean soil plant but will flourish like the proverbial Bay Tree under feeding at the right time. Raise the seedlings in mean soil with no lime, says this authority; before they flower feed them nitrate of soda and manure water—and they will flower abundantly. There's just one catch in this, however: this forced feeding may cause them to flower themselves to death.

The Modern House Travels. In the January, February and March issues, it will be remembered, were shown pictures of House & Garden's Modern House—its exterior, its rooms and its gardens. These were exhibited at the show of the Architectural League in New York and judged one of the most fascinating items there. Photographs of this house appeared in newspapers in many parts of the country. The League also selected them for exhibition in Spain this year, where they are being shown as examples of fine contemporary American architecture. And further judging its merit, the house is now being published in a well-known German magazine.

House & Garden's Modern House represented a solid year's work. This careful research and taste give the magazine its claim to leadership.

Frederick Bradley

The Pergola For Sunlight And Shade

Delicate iron furniture designed in the Chinese Chippendale taste gives interest to this corner of the vine hung pergola of a Long Island country house. Blue green with natural color rush seats, the chairs have both distinction and grace; the table is glass topped. From Ruth Collins

Frederick Bradley

Above is another view of the pergola shown on the opposite page. In addition to the Chinese Chippendale iron furniture, there are comfortable settees and chaise-longues of malacca cane with blue-green cushions and orange pillows. Ruth Collins, decorator

Outdoor Furnishings Of The Terrace And Garden

Margaret McElroy

AS the terrace is a link between garden and house, affording a graceful transition from the formality of rooms to the greater freedom of outdoors, its furnishings can partake of the character of both. Terraces are most successful when furniture and accessories are gay and somewhat casual, combining a suggestion of country ease with practical indoor comfort. Since the terrace, like the sun porch, is one of the playrooms of the house, its décor should be inviting and not too serious; furniture naturally must be comfortable and able to withstand wind and weather, and the fabrics used for cushions give best service when of the sun-fast, waterproof variety. Here is the ideal place to indulge in brilliantly colored textiles with definite designs, as it needs strength of both hue and pattern to make an impression against a background of garden vista or sun-splashed stucco wall.

Of terrace and garden furniture there has never been such variety or wealth of good designs as this season. Iron, wire, metal tubing, reed, cane, stick willow, rattan, split hickory, painted and stained wood, as well as combinations of iron and wood and metal tubing and reed, are yours to choose from, painted in the most enchanting colors and designed to suit the modernist taste as well as the terrace that prefers to remain true to tradition. Iron is the most durable and whether you desire an antique rusty finish, smooth black surface, blue-green, crisp lettuce green, or the faded orange tone of Venetian sail cloth is merely a matter of choice. All these finishes are to be had, the selection depending on the decorative character of the terrace. The chair or settee may be made entirely of iron, or metal combined with a rush or wooden seat for greater comfort. Or the chair may be made up simply of a framework of iron over which gaily striped canvas has been skillfully stretched to form a comfortable back and seat.

Outstanding among the new iron furniture is a low chair, shown on page 66, with metal frame and base made of wooden tiles painted and highly enameled. The frame-

The delicate lines of this iron chair adapt it to the terrace of limited size as well as to the more spacious porch or pergola. The back is formed by sea horses flanking a graceful shell. It comes painted green or black, in antique finish. From Thedlow

Samuel H. Gottscho

The center of interest in this flagged terrace on the estate of Michael J. Meehan at Lake Mahopac, N. Y., is the octagonal pool which is surrounded by potted plants. Beyond the garden gate the lake beckons. Armand R. Tibbitts, landscape architect

Frederick Bradley

(Left) A delightful English garden shelter, 7 feet long, 5 feet deep, is made of osier with the roof lined in waterproof material. This shelter is collapsible, the portions being fastened together with straps. Welsh chair and table of elm. From Ruth Collins

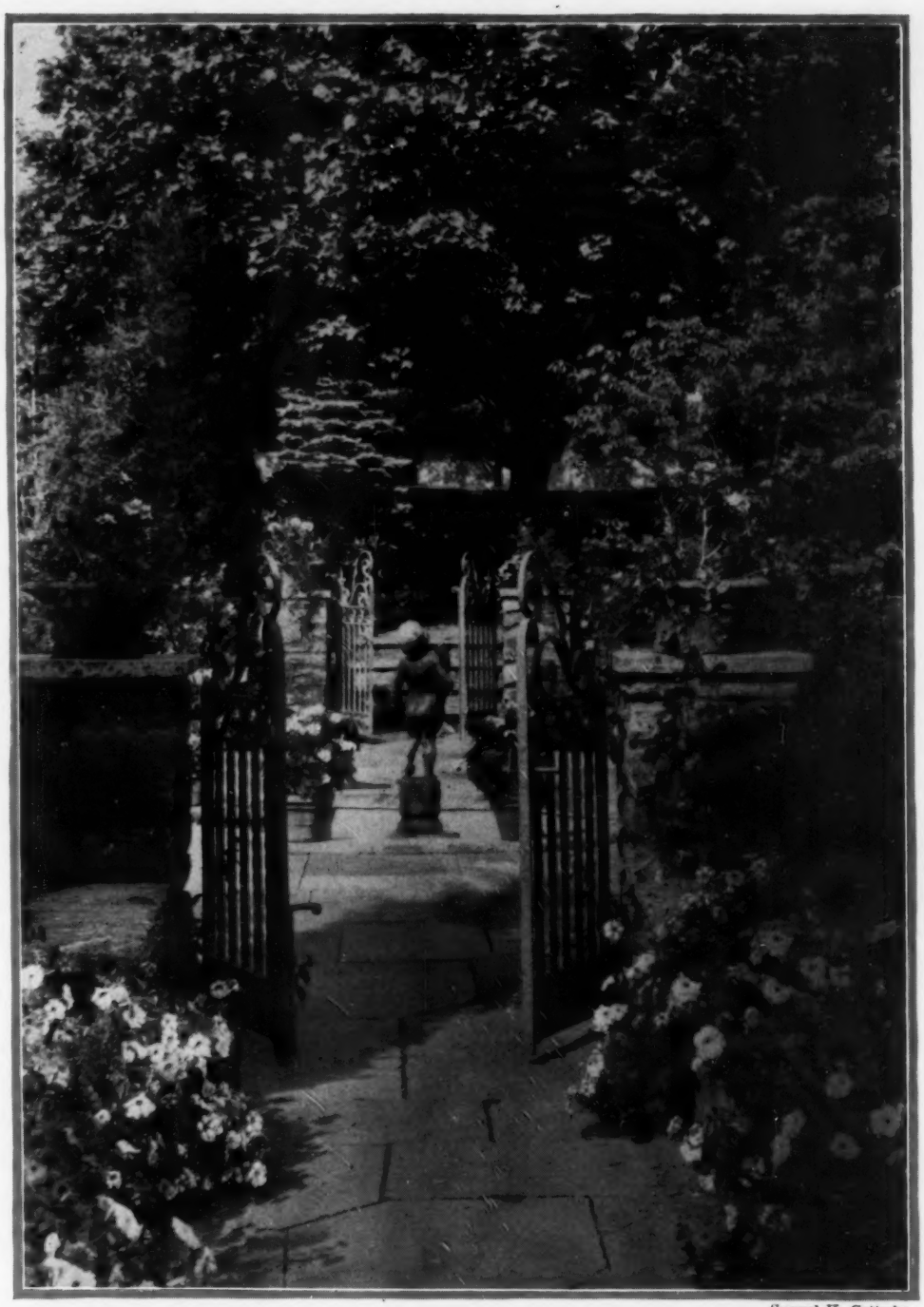
work of the chair is finished to correspond with the color of the tiles in the base portion—brilliant blue, yellow or brick red. Accompanying this chair is a rectangular stool, the two pieces together forming a comfortable chaise-longue. If one desires a more sophisticated effect than the simple lines of this metal and tile piece, there is a new cast iron armchair with a graceful back in the shape of a lyre combined with swag drapery and two stars. This can be had in black or green finish and together with a long bench of the same design may be purchased from Edward R. Barto. The majority of large iron tables for terraces have heavy glass tops. Equally practical for outdoor dining is a large table with a solid wooden base and top of colorful Mexican tiles. It is particularly effective used in connection with Mexican pottery and native chairs of pigskin. Mexican tiles, furniture and pottery may be obtained from Mrs. Paine, and there is a permanent exhibit of Mexican crafts at the Art Center, an exhibit that offers many suggestions in the way of furniture and accessories for porch or terrace.

Hand bent wire furniture—chairs with backs made of twisted wire in graceful designs hinting of mid-Victorianism, is a new departure for terraces. While extremely delicate in appearance this furniture is quite sturdy, and is finished with waterproof

paint. In addition to armchairs, there are fern stands, wall brackets, glass topped tables, window boxes, hanging shelves and garden trellises in this wire medium—all available at the Three New Yorkers. Finally, if you desire a modernistic porch, there is the furniture of metal tubing that has the combined advantages of durability, comfort and smartness. Tables have chromium finish bases and black bakelite tops, or the tubing portion may be painted some gay color and the top colored to harmonize. The chairs have either reed seats or upholstered seats covered in waterproof fabrics in appropriate 20th Century designs. An excellent assortment of metal furniture in varied types may be seen at both Gimbel's and Lord & Taylor.

There is even greater variety in reed and willow furniture. Modernism triumphs when it comes to stick willow, the smartest of the new designs in this medium being frankly of the new school. Stick willow with its straight lines lends itself admirably to modernistic treatment, an effect that is heightened by the cushion fabrics which are frequently daring in design and very colorful. The modern note is again found in chairs made of fine reed painted in horizontal stripes running from pale tan through henna to brown, and in a set painted in two tones of green to give an ombré effect, with cushions covered in waterproof material with geometrical designs in three shades of green—the whole very fresh and cool looking. More conservative is some new cane furniture, simple as to line, straw colored with bright blue trim and cushions covered in deep blue waterproof fabric. A settee of this design is shown on page 124 and if preferred, it may be had with orange trim and yellow cushions. This cane furniture and the modernistic sets referred to above may be obtained at Gimbel's.

In searching the shops for unusual outdoor furniture, I came across such interest-



Samuel H. Gottscho

Above is another view of the terrace shown on the opposite page. This aspect again reveals the pool and a glimpse of two ornamental gates on axis with the little figure of a merry boy. The recessed stone benches are an integral part of the surrounding wall

Frederick Bradley

At the left is an unusual wheelbarrow settee for garden or terrace use made of natural waxed wood, with woven seat and back. The weaving which blends with the color of the wood frame is pliable and therefore very comfortable. By courtesy of Ruth Collins

Drix Duryea

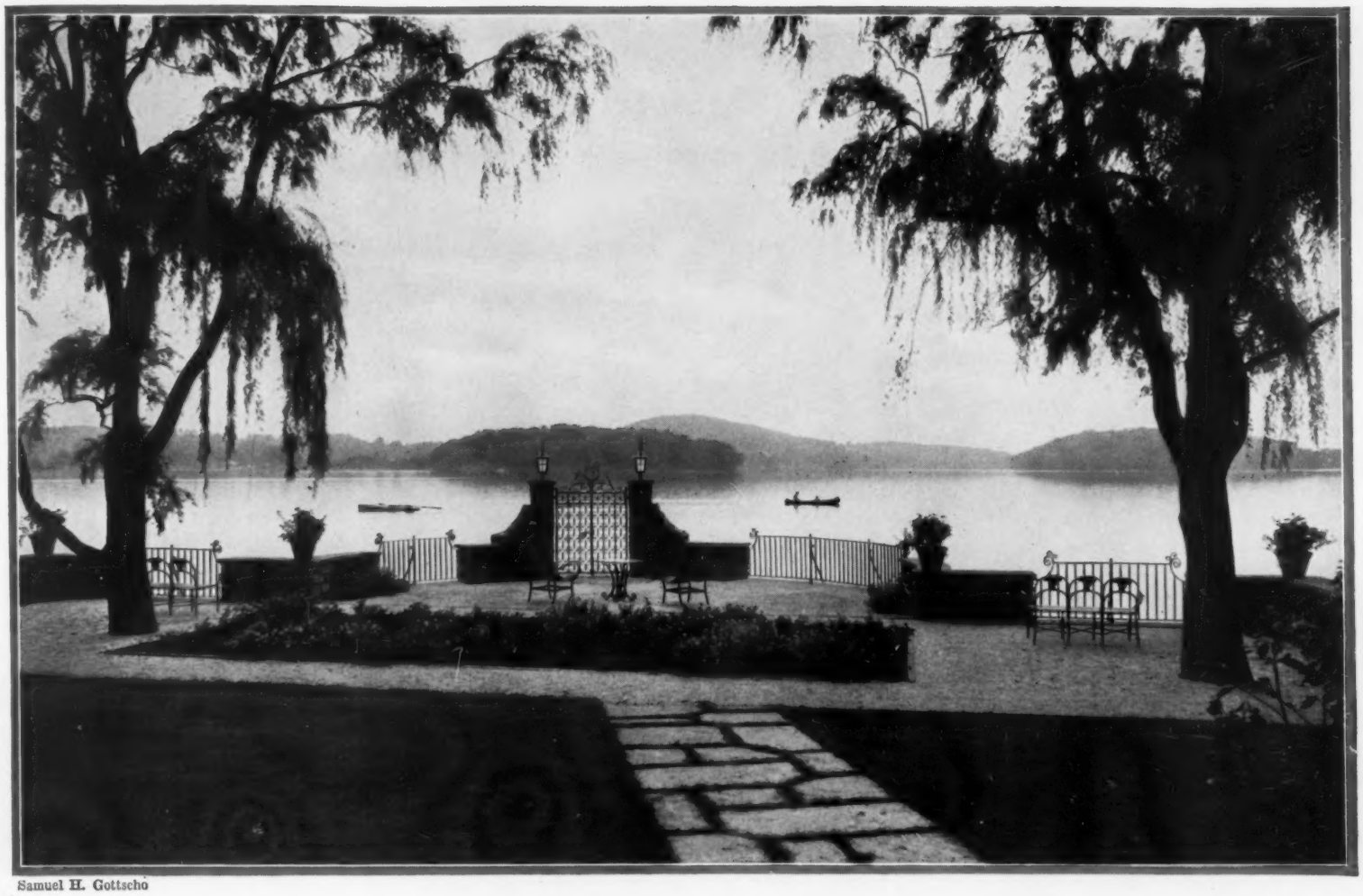
Stepping down from the main terrace of William R. Simond's Southampton house, one reaches a smaller terrace, semi-circular and shaded by twin Maples. On grass-grown flagstones is a collection of graceful iron furniture, the deep canvas covered chairs insuring comfortable contemplation of the garden. Thedlow, decorators, Annette Hoyt Flanders, landscape architect

(Below) Interesting new chair and table made of iron and wooden tiles highly enameled. The tiled portion may be had in yellow, blue or brick red, the metal frame being painted to match, with antique finish. Cushions are covered to harmonize or contrast with tiles. By adding a matching stool, this chair becomes a comfortable chaise-longue. From Ruth Campbell Bigelow

ing articles as a stick willow chair with swinging seat and spring cushion that make you want to recline eternally, new Philippine chairs of unusual shape and stained in attractive colors, both from Margery Sill Wickware; **natural rattan** with enameled cane windings made up in every wanted piece for porch and terrace at Altman's; a wheeled settee for use near a swimming pool and copious enough to hold twelve or fourteen people as it is 5 feet wide and 8 feet long, from the Mayhew Shop; unique wooden furniture in natural color and waterproof finish for the garden from the Arden Studios, and sturdy wrought-iron and split hickory furniture, well designed and guaranteed to endure all weathers, from the Three New Yorkers.

The new fabrics for porch and terrace furniture save time, worry and expense as now one need never be concerned if a chair is caught out in the rain. The latest glazed materials, some with the sheen of silk and others with the coarse texture of linen or the sturdy surface of leather, are guaranteed washable, waterproof, and sun resisting. They can be cleaned by merely wiping off with a damp cloth and,

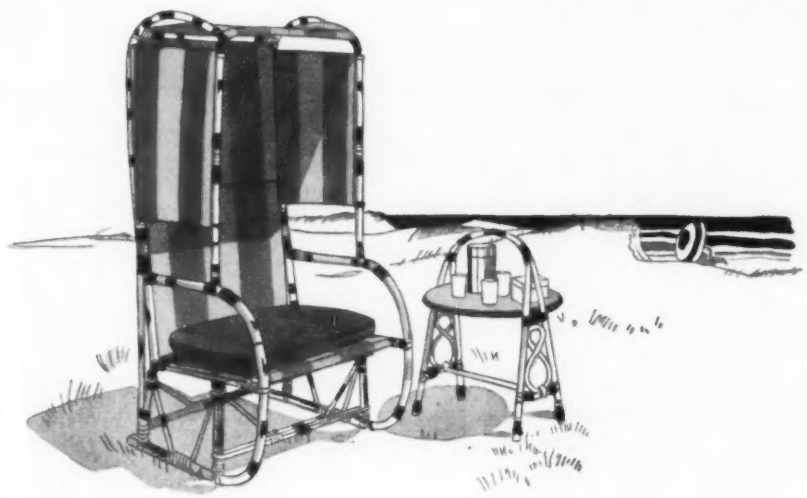
(*Continued on page* 124)



Samuel H. Gottscho

With Lake Mahopac as a peaceful setting, this terrace on the estate of Michael J. Meehan is framed by water gates of decorative iron work which add an interesting note to the foreground of the composition, at the same time being sufficiently airy in design not to obstruct the view. Groupings of iron furniture, light enough to be unobtrusive, extend an invitation to linger in this charming spot. Armand R. Tibbitts was landscape architect

Frequently porch and garden chairs are practical as to finish and either uncomfortable to sit in or disturbing to the eye. Rarely does wooden furniture intended for all weathers possess so many advantages as the French chair illustrated at the right. This commodious piece has good lines, durable finish and just the right rake to back and seat. It is finished in green waterproof paint; latticed seat and back portions are white. Arden Studios



At the left is a comfortable hooded chair for terrace, garden or beach use. The frame is natural rattan with windings of French enameled cane in colors to match the covering of striped canvas which comes in such combinations as blue and orange, green, tan and orange, and blue, orange and tan. Very practical is the small tea or cocktail table with a tip tray. Both of these pieces are from the Reed Shop

Light Winter—Late Spring
And Gardeners Grow Impatient

THE old country folks seem to be right. They say that an open winter invariably is followed by a late spring. Nature must have her full sleep. If she is disturbed by unseasonably warm days or if she has only dozed, then she lies abed late the next morning. So it has been many a time before and so it was this year. The Crocus we looked for in March stayed hidden until April, the Daffies that were wont to greet us before the spring rains came lingered in the soil till late and not until Easter did the Forsythia don her yellow dress. For new gardeners and for old alike it has been an impatient season, but most of all for the new ones. The beginner has a notion that, somehow, he can circumvent Nature; the experienced ones have long since learned that he must wait upon her caprices. Indeed, you may tell whether a gardener is new at the game or an old hand by the way he reacts to spring.

Each year sees a new crop of men and women who have discovered gardening. Sometimes it comes about because they have gone to live in the country or the suburbs; sometimes a doctor's orders are behind the urge; most times it marks the awakening to a new philosophy—and many people this year were ahungered for a new philosophy.

THE financial eruption of last autumn brought its attendant consequences of unemployment, of business worries and stress, of straitened pocket books. A great many people had been worshiping the wrong god. Under the specious and false notion of easy money and material prosperity they forged ahead until they came to the precipice. The drop was terrific and the awakening to reality a bitter dawn. Then it was they discovered that they had been running on the wrong track, that they had been dreaming the wrong dream and seeing the wrong visions. Mere material prosperity was a gaudy balloon that could be pricked at the touch—and for many of them it collapsed with terrifying swiftness.

Then it was they turned to this simple, age-old business of putting seed into the soil and waiting patiently for the plant to appear. It is a slow philosophy. It cannot be hastened much and very little can it be improved. For ages men and women have marked their arrival at wisdom by adopting it. Voltaire was right—when all else goes against us there still remains the chance to make a garden.

This hunger for a new philosophy, for a new and more satisfying pursuit, was marked in a pronounced way during the past spring. Its rise can be charted by the attendance at flower shows in various parts of the country. To the International Flower Show at New York this spring 142,000 people paid admission, 15,000 more than last year. On one day the attendance was 35,000—35,000 people crowding into a hall to gaze at flowers and gardens, 35,000 people hungry for a new interest that would give them renewed spirit and awaken their lives. Boston's show, given by the Massachusetts Horticultural Society in its own hall, recorded a larger attendance than was previously counted in that hall. The same was true of Cleveland, of Philadelphia, of Chicago and Minneapolis. Each of the flower shows enjoyed a patronage much larger than previous years. Indeed the managements of them are beginning to be embarrassed by their overwhelming popularity.

EVERYWHERE the cry has gone up that our flower shows are too crowded for enjoyment; but those to whom these crowds mean something profound and importantly prophetic consider it one of the most hopeful signs of the times.

These conditions have not always been so. Turning over the pages of an old *Leslies' Weekly* of 1854, I encountered recently a picture of the New York Flower Show of that year. The text which accompanied this illustration bewailed the fact that so little interest was expressed by the people—in the evening a few ladies and gentlemen came to see the flowers, but in the afternoons practically no one entered the hall. It was indeed discouraging to those men who had worked hard to bring the flowers to such excellent bloom! The picture, however, explained a great deal. It showed Clinton Hall filled with ordinary long tables on which were set rows of plants growing in pots. No attempt was made to arrange them into groups except botanical groups. It was a show of horticultural achievement and as such meant very little to the general run of people in New York those days. If such a florists' and nurserymen's show were staged in New York or any other city today, the attendance would drop with a bang. Flower shows have improved—and that is why they are crowded.

This improvement has been along several lines. Flowers are now grouped to form a picture. Instead of ugly rows of potted plants, these same plants have been composed into a garden. Those who come, see in our shows today a realistic vision of what they, too, can accomplish in their own gardens. Equally important—and for this the ladies of garden clubs are responsible—are the problems of flower arrangement and the use of cut flowers and plants in the ordinary daily life of the household. Again visitors have beauty graphically presented to them.

THE act of gardening—the physical labor—is one thing; the satisfaction which comes with bringing a tree or bush or plant to healthy flowering and abundant fruition is another; but even more important is the gratification to the soul when, grouped together, these elements create a garden or a garden detail of great beauty. To some of us one thing is enough, but if all three come, then our cup of happiness is overflowing. And because all three can come to those who so desire it, many people in these days of stress have turned to gardening.

Here is a logical and inevitable philosophy. For the full enjoyment of gardening one must think long and deeply, must labor with the body till the body tires. There is no other way to reap this harvest. There are no short cuts or easy paths to success in gardening; it requires personal effort, and according to the measure of personal effort will come the measure of reward.

It is this philosophy and this new effort that many people each year are discovering as a way to peace and contentment, rediscovering what wise men of all ages have known to be true—the slow succession of first the seed, then the blade, then the ear, then the harvest. And because to some of us this was a new way of life, spring this season was very haggard; indeed, even those of us who are long acquainted with it grew impatient.

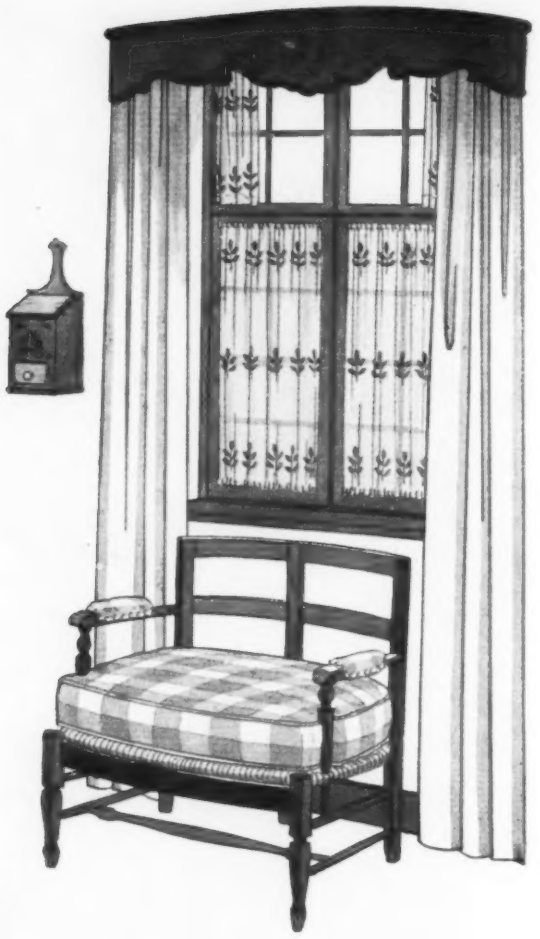
—RICHARDSON WRIGHT

Henry Fuermann & Sons

Stairs Free Standing For Grace

This stairway is unique in that it is entirely free standing, having no support between the first and second floors. Balusters, trim and walls are oyster white, treads and handrail, walnut. The residence of Frederick W. Penfield, Glencoe, Ill., of which Loebl, Schlossman and Demuth were architects

Ten Suggestions For Valance Boards At Summer Windows

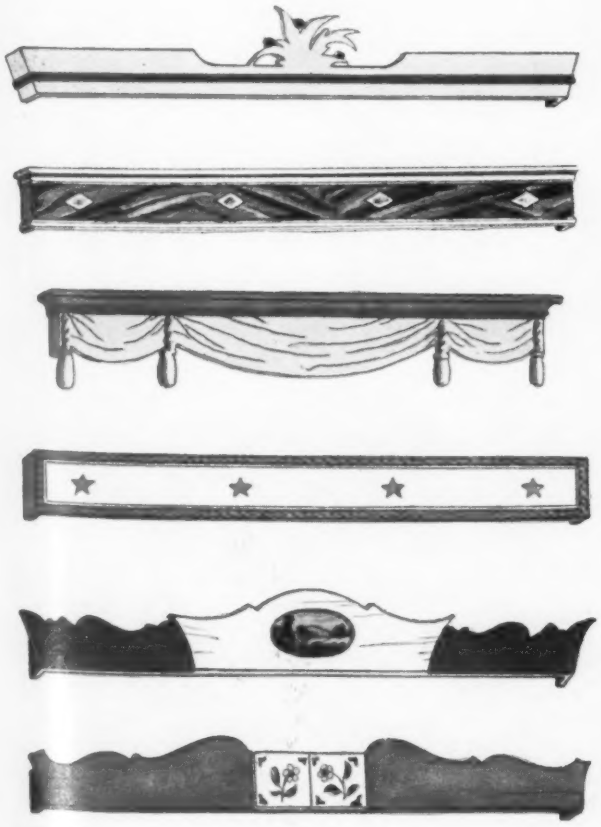


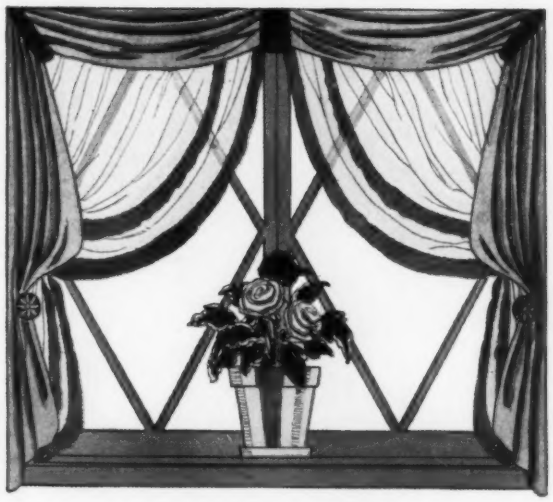
In summer, when windows are continually open, valance boards not only give architectural interest to windows but provide a practical treatment that will not fade or get out of shape. (Above) Design for a French Provincial room with interestingly shaped lower edge. Glass curtains are pale green grenadine embroidered with orange, red and brown flowers. Grenadine from McCutcheon

(Left) A simple valance board to give height and architectural interest to a window is cut out of plywood and edged with stock molding. It is painted yellow to conform with curtains of yellow voile embroidered in brown and orange Pansies and finished at the lower edge with heavy yellow fringe. Voile from the Chintz Shop. Period wood moldings from Henry Klein & Company

(Right) Valance board made of plywood painted Wedgwood blue decorated in the center with an oval-shaped motif made of plastic pulp painted chalky white. This preparation when painted gives the appearance of carved wood. The curtains are blue rayon voile with white dots; tie backs are Wedgwood plaques in blue and white. Plastic pulp ornaments for interior architecture from W. H. S. Lloyd. Rayon voile in various color combinations from Gimbel's

(Below, reading down) Valance board with cut-out motif, and molding through center in contrasting color. Board covered in marbleized paper ornamented with diamonds of gold paper. Board cut and painted to resemble drapery topped by molding. A rope molding edge and gold metal or paper stars make a simple valance. Plywood shaped at upper edge has center in contrasting color ornamented with print. Painted wood with inset tiles



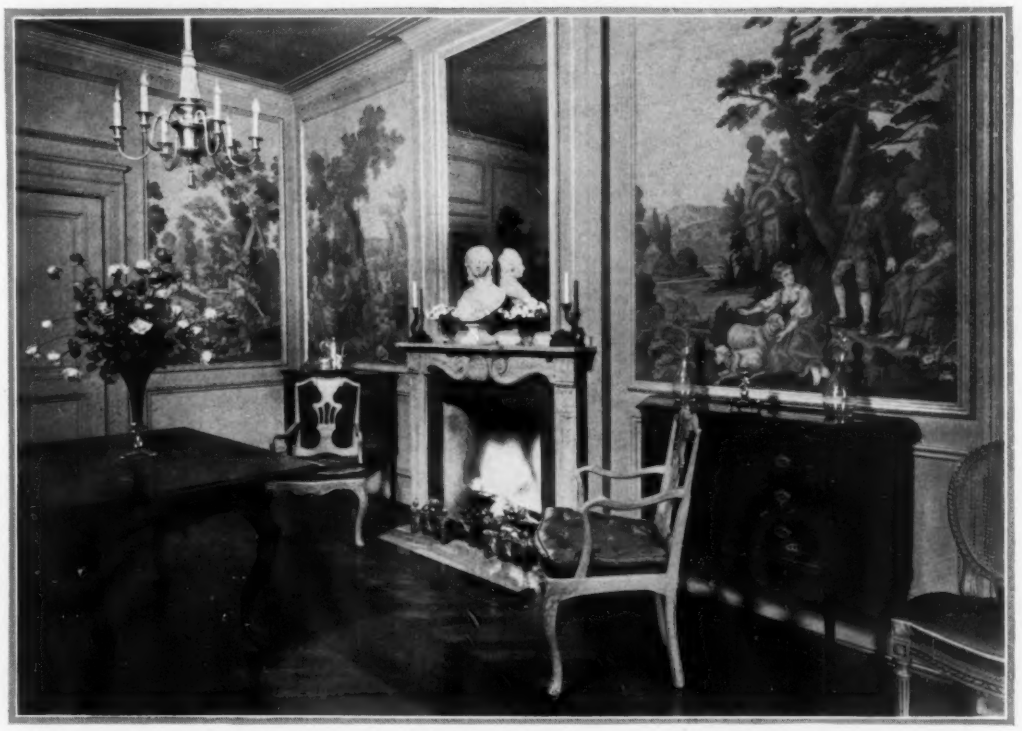


Above is a practical treatment for a summer window, showing a permanent valance board shaped and painted to resemble drapery used in place of overhangings. Curtains are of open mesh linen gauze with two rows of contrasting fringe put on with decorative hand stitching. Curtains of linen gauze in many combinations from Italian Needlework Guild

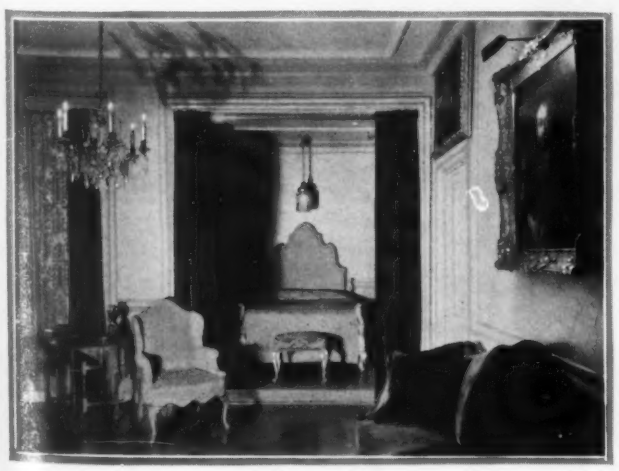
The Decorative Evolution Of A Small Chicago Apartment

In 1916 House & Garden showed the first two of these views, when the owner took a flat, resplendent in "angry-cat" glass and stock fixtures set against a flaccid background of dull brown, and transformed the dining room with pale yellow woodwork, a Morris paper and mahogany furniture. In its third incarnation this room was improved by changing the position of the door and installing a fireplace in the corner. With an added alcove, shown opposite, it now becomes the master bedroom. For the Morris paper has been substituted a painted wall in pale yellow that harmonizes with the pale red Verona marble of the mantel. It is the apartment of William Steiger. Burgess Stafford was the decorator

The walls and woodwork of the reception hall are painted a deep honey color. A pair of Chinese Chippendale candlestands are so placed as to separate the entrance from the main portion of the room. Columns and pilasters have replaced the wall which once divided the narrow hall and living room. Antique Italian marbles are in recesses above the doors



In the dining room the woodwork and walls have the same honey color as was used for the reception hall. Antique armchairs are also in this color, with old blue satin cushions. The Louis XVI side chairs are painted old blue with honey-color satin seats. The wall panels are from an old Zuber set of papers. On the mantel is a bust of Du Barry by Pajou



It is a tribute to the domesticity of Chicagoans that the same owner kept the same apartment for fifteen years and gradually beautified it with taste and a collection of rich objects gathered over years of travel. And it is also gratifying that the same decorator—Burgess Stafford—who made the first changes, conceived and carried through this final evolution. The added alcove holds a bed covered in old violet moire with a spread of antique brocade. The curtains are old violet velvet with glass curtains of green and beige

John Wallace Gillies, Inc.

Hollyhocks And Honey Bees

They always seem to go together so well—perhaps because both are homelike and old-fashioned and contented. They love just such quiet corners as this one in the Albert M. Swank garden at Johnstown, Pa. Frank J. Forster was the architect

Concerning Bees And Honey Flowers

Louise Beebe Wilder

MANY old-time gardens owed their charm to the simplicity and appropriateness of their accessories. In them beauty and utility, as so often happens, went hand in hand. There were the straight, direct paths, often over-arched by a grape arbor, the well with its stone curbing or picturesque peaked roof from which hung the old oaken bucket, a dovecote of one kind or another and, most decorative and useful of all, there were the rows of bee hives. A garden thus furnished was a pleasant place indeed, livable, friendly and utilitarian in the best sense—what the old books called commodious.

Until fairly recent times almost every country dweller was a bee-keeper, and early garden literature teems with apiarian lore that makes fascinating reading. "From the beginning," wrote Maeterlinck, "this strange little creature that lived in a society under complicated laws and executed prodigious labors in the darkness, attracted the notice of men." Aristotle, Cato, Pliny, Columella wrote of them, and Virgil devoted his Fourth Georgic to them. For many centuries the bee's product was the only sweet known and honey and beeswax were simple ingredients in all sorts of drinks, dishes, remedies and cosmetics. Sugar when first discovered was used only in medicines. It remained a luxury until after the days of Queen Elizabeth, and as late as the time of Gilbert White's career at Oxford a sugar loaf was deemed a "polite and valuable present." Old household and stillroom books abound in recipes in which honey is called for. One of the most ancient drinks was Mead. It was made of honey and water fermented, with a sprig of Rosemary for flavor. The Hydromel of the ancients was also made of honey and water but usually unfermented. Mel-roset, or honey of Roses, was compounded of "faire purified honye and newe rede Roses," the latter chopped small and boiled in the honey, and when "it is boyled enoughe ye shall knowe it by the swete odoure and the coloure."

"Honey nourishes very much and breedeth good Blood, and prolongeth Life and Old Age," wrote Sir Jonas More, "it keep th all things uncorrupt that are put

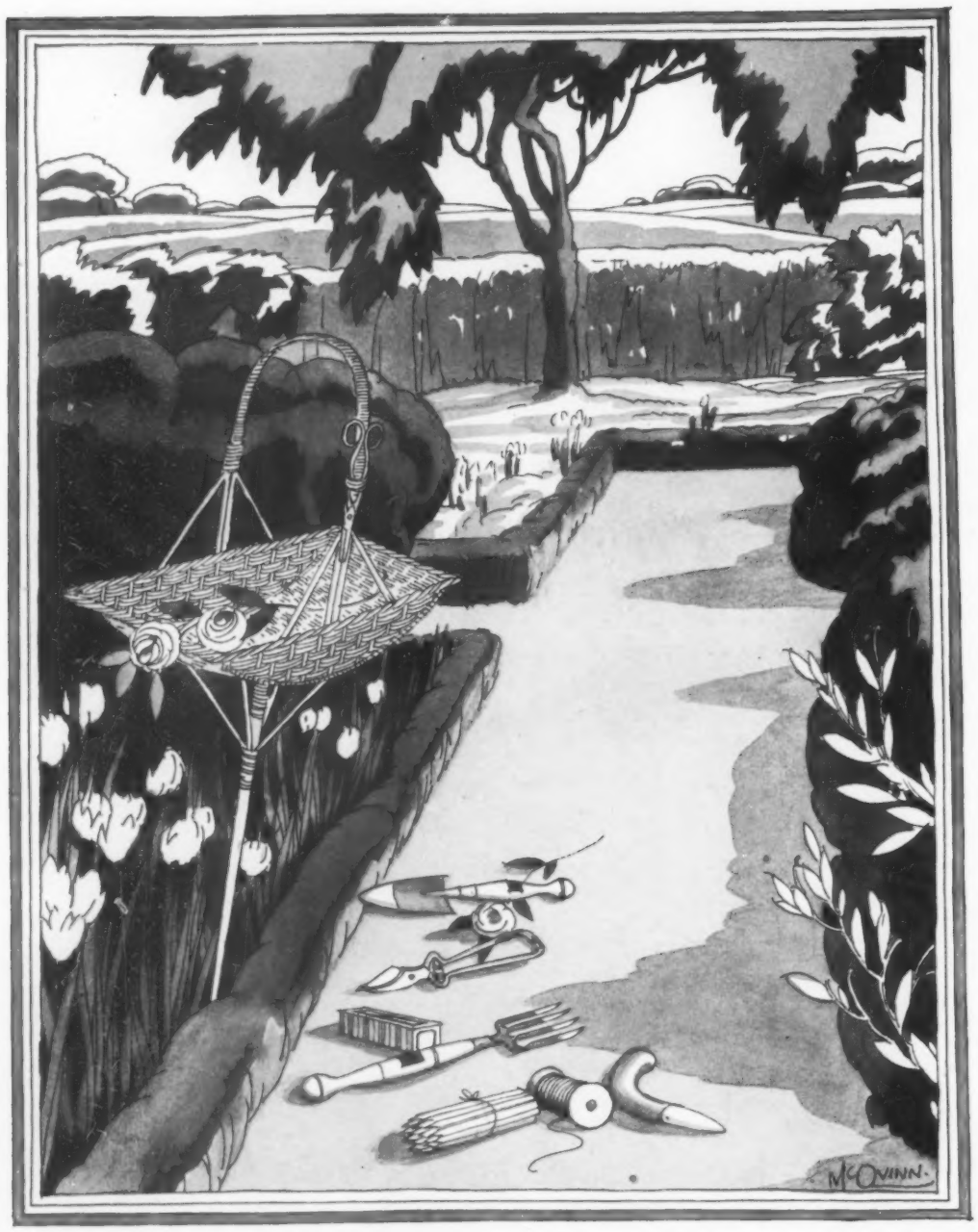
(*Continued on page* 138)

L. W. Brownell

From Buckwheat flowers the bees make that rich, dark honey which many people prefer. A small patch of this plant within easy flying distance of the hive is a rich harvest ground in the blossoming season, and in autumn the birds will welcome its yield of grain

L. W. Brownell

When the bees are in White Clover you may be sure they are filling their combs with the finest honey—clear, pale and of delicious flavor. They seem to realize their excellent opportunity and in the season eagerly seek out these fragrant blossoms above all other kinds



For Gardeners Who Can Never Have Too Many Aids

(Above) An English garden basket has a stick support which enables it to be placed in the ground, leaving both of the hands free to gather flowers. Shears, dibble, fork, trowel, pruning shears, labels and cord, may be had either with the basket or individually. From Max Schling Seedsmen, Inc.

(Left) Flexible wooden covers for flower pots may be had made up of narrow sticks or quarter-inch slats. These decorative covers come in three sizes—to fit five, six and twelve inch pots. All desired colors, plain or in attractive combinations, are obtainable. Max Schling Seedsmen, Inc.

(Right) A garden tool that will be appreciated for both the time and the backaches it saves is this long-handled self-sharpening and self-adjusting grass shears. An ingenious leveling device makes contact with the ground and operates the blades simultaneously. Max Schling Seedsmen, Inc.

(Left) Stainless steel makes a pair of shears that not only cuts flowers but holds the cut flower firm in the grip of specially constructed flanges. This ingenious implement is particularly useful when gathering thorny flowers. Available from Max Schling Seedsmen, Inc.

(Above) The bird perched on the rod is loudly proclaiming its pride in the new garden home it has been given. This is not an ordinary house for it is covered with stucco and comes finished in gray, green, or yellow. Obtainable from Max Schling Seedsmen, Inc.

(Center) As easy to use as grass shears is this small hand pruning shear which may be had from Max Schling Seedsmen, Inc. A durable, water- and rust-proof metal garden marker has a magnifying glass top which permits the label to be read even at a distance. From Stumpp & Walter Co.

(Right) A useful hose reel, which holds 150 feet of $\frac{5}{8}$ inch hose, permits sprinkling without unreeling any more hose than is actually needed at the moment. The metal stand, which is 28 inches high, is equipped with wheels that expedite the task of moving it about. Stumpp & Walter Co.

Old Ornaments Can Bring Into New Gardens An Atmosphere Of Mellowness And Repose

Weymer Mills

AN old statue well placed is frequently a happy addition to the recently constructed garden, for most modern country and suburban houses are replicas of past architectural styles. Their owners usually sense the period of the house and in some degree endeavor to reconstruct the period in its furnishings. Yet very often the acre or less of garden is left solely to the local grower of trees and shrubs, or to chance.

The man who has built or purchased a copy of a 17th or 18th Century dwelling place has no wish that it shall grow to look 20th Century. His aim is to reach backward. He studies the dim landscape where the great-grandfathers of his rooftree lie hidden. In time, the new house becomes the old house. We hear our neighbors say "my Georgian house—my Early American shack—my Italian villa," but the garden is usually referred to as the garden, or perhaps, with opprobrium, as the front or back yard. A garden, however small, should be the green mantle or frame for the house, a robe of verdure in keeping with the physiognomy of the building. Even if the frame must be sparse, the form of the garden must bear resemblance to the form of the house and in a sense be independent of floriculture. Every successful garden must be planned in close relationship to the house it embraces and perhaps the garden of the house located just over the way.

A marble statue of a gardener done in the reign of Louis XVI. On the column behind it is a weighing machine for vegetables, made in 1700 and bearing a Moor's head. At the top of the page is a 16th Century Italian statue depicting Bacchus as a youth, now placed beside a well in a new garden

He who makes a garden likes to watch it grow older. Each fleeting year gives it something fresh and richer. A decade passes and the place assumes a definite character. The soul of the garden has come into being. A garden lover may care more for his own particular little realm than all the wondrous gardens in the wide world, but he is sensitive to the charm of all gardens. And the charm of a garden is usually that intangible something that has been given to it by Father Time. Even a neglected and ruined ancient garden can hold an almost magic atmosphere. In the heart of Ireland, County Cavan, I have wandered in such a garden designed in its heyday by Capability Brown but given over to pigs and potatoes for half a century. In Italy one constantly meets with a neglected garden once planned as an integral part of the house where a mysterious enchantment remains woven in wild growths and the riot of weeds.

If we try to pinion the charm of a small old garden and put it into words we find that it emanates usually from some well placed garden ornament. A marble statue or urn—perhaps a voiceless fountain. The thing is weather stained, moss coated and often mutilated, but it dominates the garden. The owner of the new garden that seems to remain carelessly new in spite of much thought and countless hours of toil will do well to ponder on the possible use of an old statue or two to counterbalance the lack of maturity in trees and shrubs. A

(*Continued on page* 116)

The value of background in a garden is brought out by this arch and doorway with their 17th Century bust of a warrior and the two flanking sphinxes. The door opens into a little garden only three years old, but the impression of the whole garden, imparted by the gate and its well selected statuary feature, is one of pleasantly settled antiquity

One need not depend upon figures in attaining pleasing effects with old sculpture. Consider, for example, this fragment of a Queen Anne marble balustrade once part of the enclosure about an old sunken garden, obtained from a house-wrecker and now used to support a huge Tunis water jar thickly planted with graceful white Petunias

From Japan comes Azalea Omurasaki, a magenta-flowered form that is much grown in our southern gardens but not hardy in the North. The garden possibilities of the tender Azaleas, in suitable regions, have been too little appreciated. They are especially great with the new hybrids which are now being created by growers

Azaleas For Gardens In The South

Ernest H. Wilson, V. M. H.

AZALEAS are unsurpassed in abundance of blossom and vividness of color by any member of the shrub world. Especially is this true of that Chinese member of the tribe known as *Azalea indica* but correctly as *Azalea Simsii*, from which has descended a large flowered, multicolored group known and highly appreciated in the greenhouses of the northern parts of this country and of Europe. These same plants are perfectly hardy at Charleston, South Carolina, and southward.

The specific name *indica* is in itself a misnomer, since no Azalea is native of India proper; the name, like that of the West Indies, perpetuates a geographical blunder. Moreover, the title does not belong to the

Another splendid Japanese species, available here, is the Kurume with its wide range of colors and compactness of form at maturity. This flower-laden plant of it is only three years old

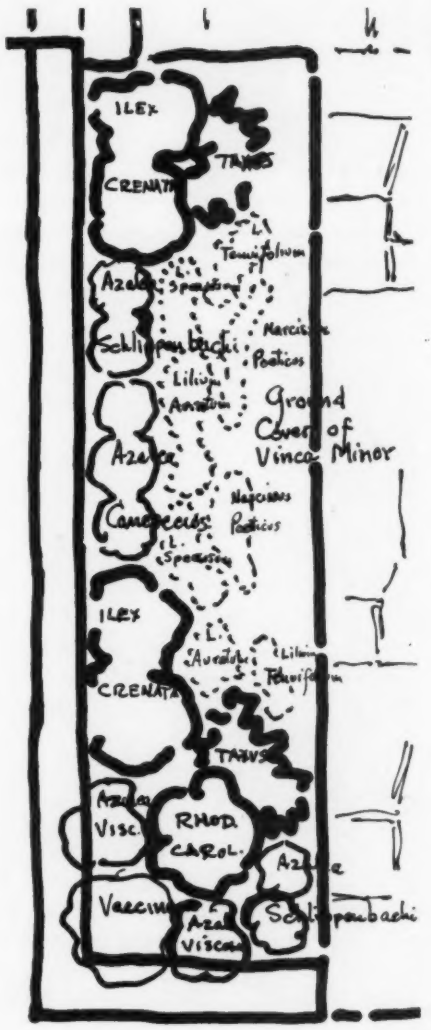
The Kurumes have all the bright and cheery tones which are associated with Sweet Peas; yellow and orange are the only colors not found in them. They grow rapidly, bear an abundance of blossoms, and are perfectly adapted to garden use in Georgia and other regions where similar climate and soil conditions are enjoyed

group of Azaleas to which it is now well-nigh universally employed, but to a plant, known to Linnaeus and native of Japan, which came, flourished and disappeared from cultivation in the early thirties of the last century, to be resurrected under a new name in the 20th Century. The usurper, to which a much better name of Belgian Azalea is often applied, is native of China and was introduced into Europe about 1810. On account of its large, brightly colored flowers and the ease with which it could be grown in greenhouses and forced into blossom during the winter months it speedily became a favorite. But under this same name of *A. indica* other races are included and so for practical purposes the title covers a group of evergreen Azaleas with large and brilliantly colored blossoms which are greenhouse subjects in the northeastern States but hardy and preëminently suitable for gardens in the South.

The coastal climate and soil from Charleston to Jacksonville and to Mobile, Alabama, seem ideal for these Indian Azaleas and it would appear possible for gardens, parks and cemeteries in this region to be filled with all that is finest and best of the Indian Azalea tribe. It seems a pity to continue to grow harsh colored varieties when lovely pinks, salmons, soft reds and pure whites are available. It costs no more to grow these finer sorts than the common ones and variety is the salt of life. By this I do not mean that the marvelous old specimens which Magnolia Gardens and Wormsloe boast should give way to their better colored descendants; by no means. I would have these and other old gardens continue to take the utmost care of their treasures, but I would not have them slavishly imitated. As new gardens develop so I would see them filled with better colored forms so that when the picture was complete it would contain the best of the great riches that Azaleadom boasts.

Now, the art of gardening is a universal expression of culture; it has no relation to wealth as such, yet before this and other arts can take a prominent place in the life of any people the people themselves must have come to the ease which wealth makes possible, and so it comes about that the older races of people and the older settled parts of this country are or were leaders in the art and practice of gardening. Wars of all sorts, and especially internecine wars, are

(*Continued on page* 134)



The plan at the right, by A. F. Brinckerhoff, landscape architect, suggests an effective small border arrangement of Azaleas, Ilex, Lilies, Taxus, Rhododendron and Narcissus, with a stone wall as background and paved terrace in front

Humus And Water—Essentials To A Good Garden Soil

Richard Ferris

HUMUS is one of the things we mention casually, but with dignity.

"Humus? Oh, yes; certainly. Plenty of humus." And then we change the subject.

This is what is called playing safe, in some other of the vicissitudes of living; but in the matter of humus, an undue degree of diffidence is not called for, inasmuch as up to the present moment no one knows positively any more than any one else just what humus is. As to this *sine qua non* of our gardens, scientific discovery is still in its swaddling clothes.

The Bureau of Soils (than whom, who should know more?), in one of its more recent outgivings, says of humus that it is a highly complex mixture of individual complex bodies which are the decayed remains of practically all the various substances found in growing plants—cellulose, oils, fats, waxes, resins, etc.—together with a number of other complex bodies formed during the process of decay. Nearly all of these bodies are in the *colloid* form—which, it will appear a little further on, is the most valuable of all the characteristics of humus from the gardener's point of view.

HUMUS PERCENTAGES

As we find it in our garden beds, humus is that black substance which gives our loams a dark color. It has accumulated there through the decay of roots and fallen leaves, or has been put there in the form of stable manure, which, when well-rotted, carries a large percentage of the humus colloids. In the ordinary run of cultivated soils, humus forms about five per cent of the whole bulk, as based on the weights when dry of the several soil constituents. As part of this is "dead" humus (that is, no longer capable of colloidal activity), this estimate would be closer to the fact if we put it at three per cent. This is very little and spells waste of the fertilizers we use, as well as of the precious soil water. It is of the first importance to bring such a soil up to a content of eight to ten per cent of live humus, and to keep it thereabout by a yearly dressing of either plain humus or well-rotted stable manure. It may well be remarked here that dry humus weighs, bulk for bulk, only about half as much as either dry sand or dry clay, so that the proportions quoted here are much larger in mass than they look in figures.

A typical example of humus is the black, crumbly earth found in the upper layer of a peat-bog. After being shaken out of the tangle of roots which wander through it, this peat-bog humus is about 95 per cent the real stuff—"live" humus, as we call it for convenience, meaning by this that it is in perfect colloid condition, ready for the peculiar colloid reaction so indispensable to the cultivator of land.

CHANGED CONSISTENCY

After humus has been for a time mixed into our garden soils, it loses its crumbly or granular texture and becomes a very finely divided powder, which mingles with water to form an almost homogeneous liquid. In this condition it travels about with the soil water, depositing as a coating on the grains of sand and other particles present in the earth. The effect of this coating is to disguise the real color of the soil, and too often to give a false appearance of richness. But this same tendency to float around results in its being carried away by the drainage water of heavy rains; and, under certain conditions, a relatively large tract of land may be almost entirely robbed of its humus in this way if rains follow one another so closely as to produce a puddled condition of the soil. The running off of surface water is sure to deplete the soil's content of humus, but this is hardly ever noticed for what it is, because of the fine clay which is carried away with the humus and completely masks its telltale black color.

Before inquiring into the special activities of humus in the soil, let us get as clear an idea as may be of what a colloid substance is. One of the readiest illustrations available is the homely one of the prepared gelatine used in the household kitchen in making lemon jelly. When water is poured upon this powdered gelatine it at once begins to swell in bulk, through absorption of the water. It does not mix in the water, to form a solution, as would be the case with salt or sugar, but expands its substance into a mass of soft solid. At usual temperatures, a lump of this colloidal jelly may be crushed into a mass of innumerable small, distinct pieces, but it does not coalesce into a liquid. No matter how much water is present, the colloid retains the definite outlines of form characteristic of all solids. It is quite true that if the temperature of lemon jelly is raised to a sufficient height, it assumes a liquid form, but it has not dissolved—it has simply melted, just as iron will do under parallel conditions.

Let us mark another peculiarity of the colloid gelatine. If one notices sharply when adding the acid lemon juice to the soaked-up gelatine, it will be observed that a great expansion of the gelatinous mass follows—that is, a much larger absorption of water takes place if it contains a percentage of acid. If, now, we place the dish of jelly where a current of dry air passes over it, the air will gradually take away the water absorbed in the jelly, and it will shrink in mass and eventually dry up to its original form of dry, hard gelatine.

MOISTURE RETENTION

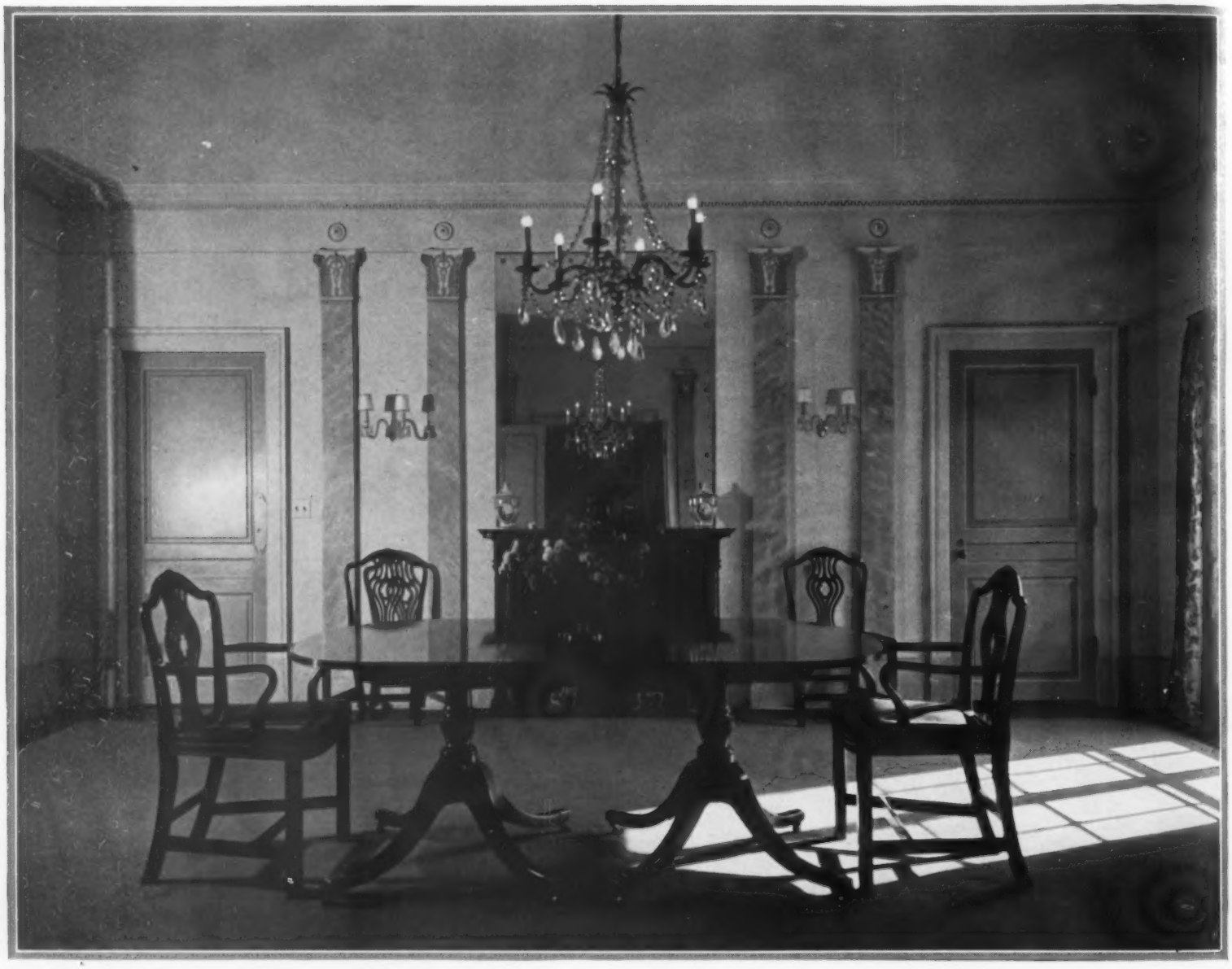
This is exactly what happens to the humus colloids in the soil. They absorb the soil water, swelling up to from twelve to fifteen times their bulk when dry. If there is a little acid in the water, as there always is after a rain—carbonic acid usually, and nitric acid also after thunder showers—the humus grains swell to eighty times their bulk when dry. The effects of this action are so self-evident as scarcely to need recounting. A very large (comparatively) amount of the slightly acidulated water of the soil is stored away in the substance of the humus colloids, and is held there until a spell of dry weather comes along, when it is gradually surrendered to the thirsty soil around it, and so becomes available to the questing roots of nearby plants.

(*Continued on page* 142)

Henry Fuermann & Sons

A Little Portfolio Of Interiors From A French House In Illinois

The Portfolio this issue shows four interesting rooms in a house in Glencoe, Ill., the residence of Frederick W. Penfield of which Loebl, Schlossman & Demuth were the architects. Two views of the living room appear on this page—a lofty, well-proportioned interior with a finely simple background and beamed ceiling. Walls are of sand finish plaster in a grayish white tone, trim and ceiling are antique gray wood and the plain carpet is old blue. In order not to detract from the restfulness of the plain background, the curtains are of gold colored linen without pattern; figured linen in which blue predominates, used for furniture coverings, brings a pleasant note of colorful design into the general scheme. Mrs. Penfield was the decorator



The dining room shown on this page owes its distinction to the Classic beauty of its background of oyster white plaster walls broken by pilasters flanking fireplace and entrance doorway. These are marbleized gray with blue capitals and the doors are painted bluish gray striped in deep blue. The floor is covered with a dark gray carpet which emphasizes the grays in the pilasters, and the scheme is further strengthened by a simple mantel of black marble The curtains are of glazed chintz in blues and copper color

A Classic Setting Lends Distinction

(Above) Gray wall paper in chariot scenes has the necessary formality for a small entrance and contrasts pleasantly with the red tiled floor. At the right is a cheerful sunroom carried out in a copper and blue color scheme. Here a tiled floor, comfortable furniture in bright glazed chintz and sunny windows filled with many plants create the livable, informal atmosphere so desirable in a room of this kind. Loebl, Schlossman & Demuth were the architects of this house and Mrs. Penfield was her own decorator

Showing Two Types Of Wall Treatments

Papier Mâché— An Affectation Of The Victorians

Mr. & Mrs. G. Glen Gould

In the Victorian boudoir of Mrs. Enrico Caruso, shown above, papier mâché furniture is conspicuously used. Bookshelves, armchair and lamp table are of this interesting substance. Mrs. Marian A. Dougherty was the decorator

WHEN we find any of the embellishments of life, especially the more subtle embellishments, coming into great vogue in 19th Century Europe and America, we keenly suspect an Oriental origin. *Papier mâché*, like many another impressionable medium of decorative art, is accredited such origin; but with an indefiniteness that gives us little to use as comparison with its almost spontaneous outburst in English and American homes during the last century.

Its entire European reason for being was that it provided a smooth and suitable surface for a type of decoration which resembled Oriental lacquer. The trading ships were increasingly bringing the subtleties and niceties of China's ancient culture and refinement westward, just as the caravan routes had long sent the beautiful things of Persia and other Near Eastern countries into the Western World. Among these things, was not a little lacquer work, from China, Korea, Japan and Persia. Experience proved that Oriental lacquer on wood was often perishable, as the wood frequently split, while Persian lacquer applied on *papier mâché* was safe and enduring.

Papier mâché—chewed or mashed paper, as its French name implies, is made of a pulpy mass dried [illegible] furnace, or is prepared by laying sheet upon sheet of paper together with certain [illegible]xtures and putting it under press[illegible]fter an elaborate process of rubbing and polishing, a beautiful surface results which takes a varnish so suavely that it calls unmistakably for certain types of brush work for its decoration.

The Persians heeded this call and have given us exquisite art objects so beautifully and suitably painted that, once fall a victim to the spell of Persian lacquer on *papier mâché*, and nothing else of the sort ever quite satisfies you. Whether the object is a small oblong box for the delicate reed pens with which they practiced their really fine art of calligraphy, a charmingly decorated hand mirror—handleless to be sure but closed like a shrine, with little double doors, a book cover for a precious manuscript with beautiful miniature paintings by way of illustration, or a magnificent pair of doors for a palace, the same kind of painting—typically Persian—is found as exquisitely accomplished on one article as on another.

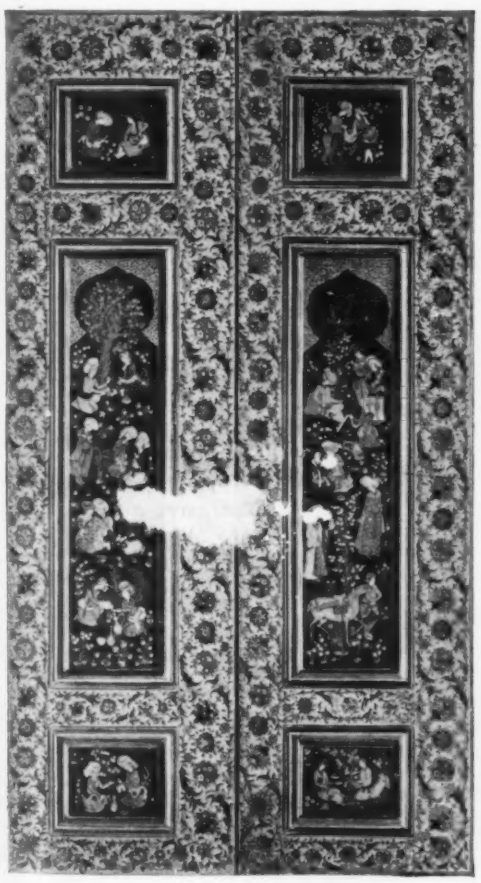
As early as the Sung period (960-1277) China used a paper coating to produce smoother surfaces for coloring her distinguished carved wooden figures, just as *gesso* or plaster was used in Europe. This process was especially favored during the Ming period (1368-1644). China also made beautiful decorative objects of many sorts. Japanese articles are made of sheet paper, not pulp. From Kashmir, India, comes that exquisite ware known as *kar-i-kalamdani*—or "pen-tray work," largely devoted to the art of calligraphy, in the boxes and trays made for pens, and ornamented with that minute and jewel-like particularity peculiar to Kashmir designs. France, Germany, and Austria produced characteristic pieces during the European vogue for articles in this material.

In England, the history of decorated *papier mâché* has recently been quite fully written by George Dickinson. Its American record is nil. All we know for a certainty is that it was made here; but where, how, or what, remain to be recorded. Ten years or more ago, the English were ransacking shops, storerooms, and cottages for such pieces as had survived the trash heap, and simultaneously with their appreciation of things Victorian did research into the history of their *papier mâché* keep pace. Just as in Colonial days, it has taken us a little longer. But we have now definitely transported our own 19th Century furnishings from the class of second hand furniture to that of antiques, articles in *papier mâché* among them.

As furniture, it ranks most properly in the class of "fancy" articles—fancy chairs —some of them arm-chairs, tip-top tables, sewing-tables, and such things, although beds and whole sets of furniture have been attempted. As accessories, there are trays, small cabinets, writing boxes—the slant-top kind which our grandmothers called their writing-desks, desk accessories—little racks, blotter and portfolio covers, etc. There was nothing the Victorians did not try. Some things seem abnormal to us, but they themselves enjoyed them profoundly after a straight laced era of formalism, and this

(*Continued on page* 114)

This sewing table, its surface elaborately decorated on papier mâché and the interior richly outfitted with ruby velvet is also to be found in Mrs. Enrico Caruso's boudoir



Persian palace doors of the 16th and 17th Centuries were usually superbly decorated, often with elaborate garden scenes in glowing colors lacquered on papier mâché. Shown by courtesy of The Metropolitan Museum of Art

(Above, right) A Persian folding mirror case finished with naturalistic flower and bird paintings executed in colors on a papier mâché surface. Reproduced by courtesy of American Art Association, Anderson Galleries, Inc.

A typically Victorian papier mâché checker-board table is lavishly ornamented with pearl inlay and gold ornament on a black background. Shown by courtesy of Bruce Buttfield

Intricately fashioned arabesques and medallions ornament the Persian papier mâché casket shown at the left; 16th or 17th Century. Courtesy The Metropolitan Museum

Windmills Of Old Times Which We Should Appreciate And Help To Preserve

Rex Wailes

HAVE you ever slept in an old windmill?

Within the last few years a number of old English windmills have been altered from their original purpose and made to serve as houses or pleasaunces. One at Reigate, Surrey, is used as a church.

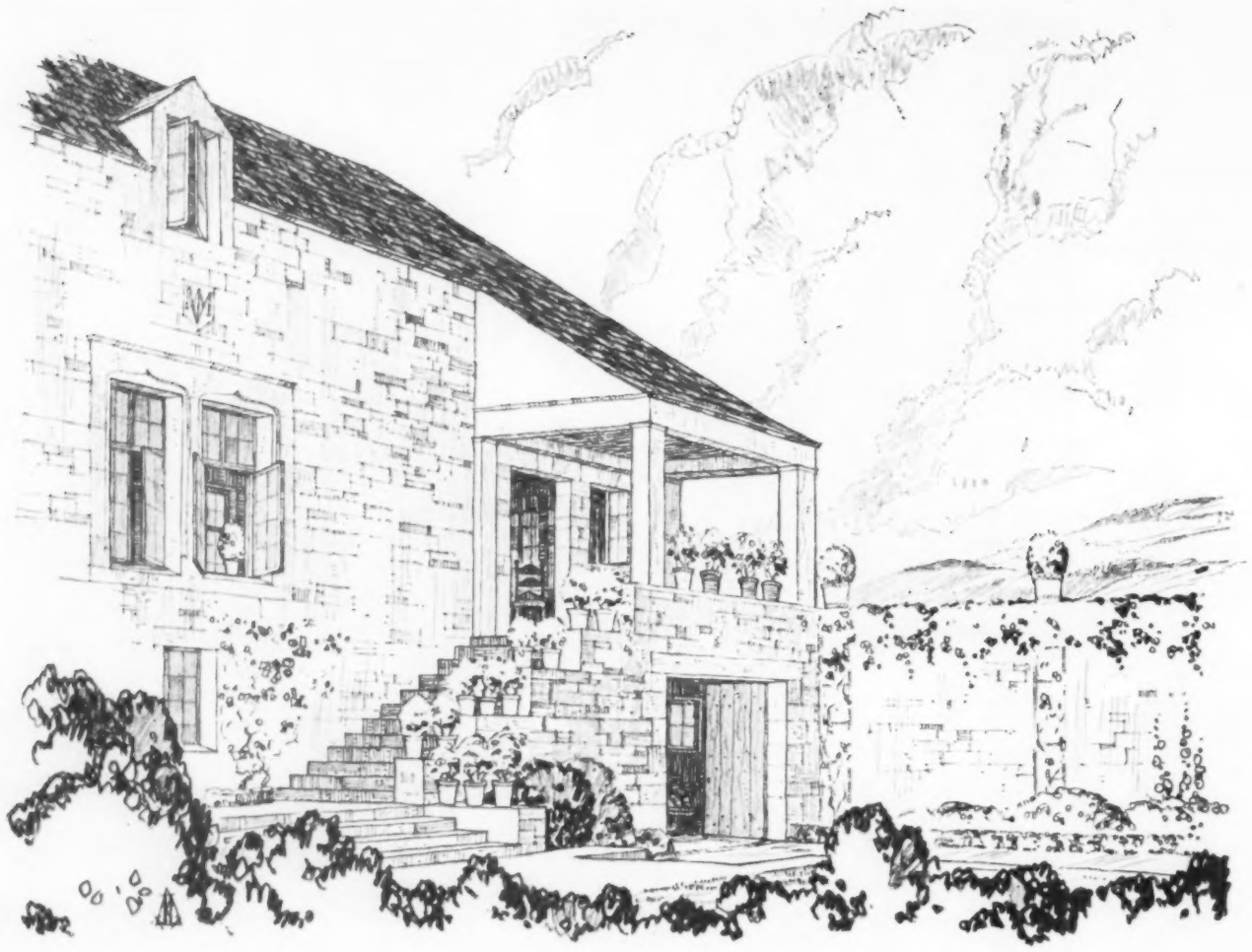
In most cases these mills have round brick towers which contained the machinery, while the top or "cap" carrying the sails was turned to face the wind. These are known as tower mills. Some have octagonal wooden towers, and these are known as smock mills, owing to their fancied resemblance to the old English wagoner's smock. It is this type which is found on Cape Cod, Long Island, Nantucket and in parts of Rhode Island. A few mills are of the very earliest variety, in which a wooden box-like structure, carrying both machinery and sails, is mounted and turns on a central post. These are called post mills.

In turning a windmill into a home the great difficulties encountered are the heating and the furnishing. It may sound easy to furnish satisfactorily a series of round rooms with straight furniture; but try it! All the same there is great charm about the inside of an old windmill, with its huge oak beams adzed up by hand, and its ladders instead of stairs from floor to

(*Continued on page* 112)

Although the French Government has recently imposed a tax on the sails of windmills, causing the owners of many of them to dismantle their mills, scores still exist. The one at the top is at Marcke, near Calais. It is a Post Mill, one of the earliest kinds, in which the wooden structure carrying the machinery and sails is mounted and turns on a central post. Below it is a windmill used for draining the marshes at Clair Marais, St. Omer. To the right of it is a mill at Lacey Green, Buckinghamshire, high upon the Chiltern Hills near William Penn's country. The other is an interesting type at Bocking in Essex

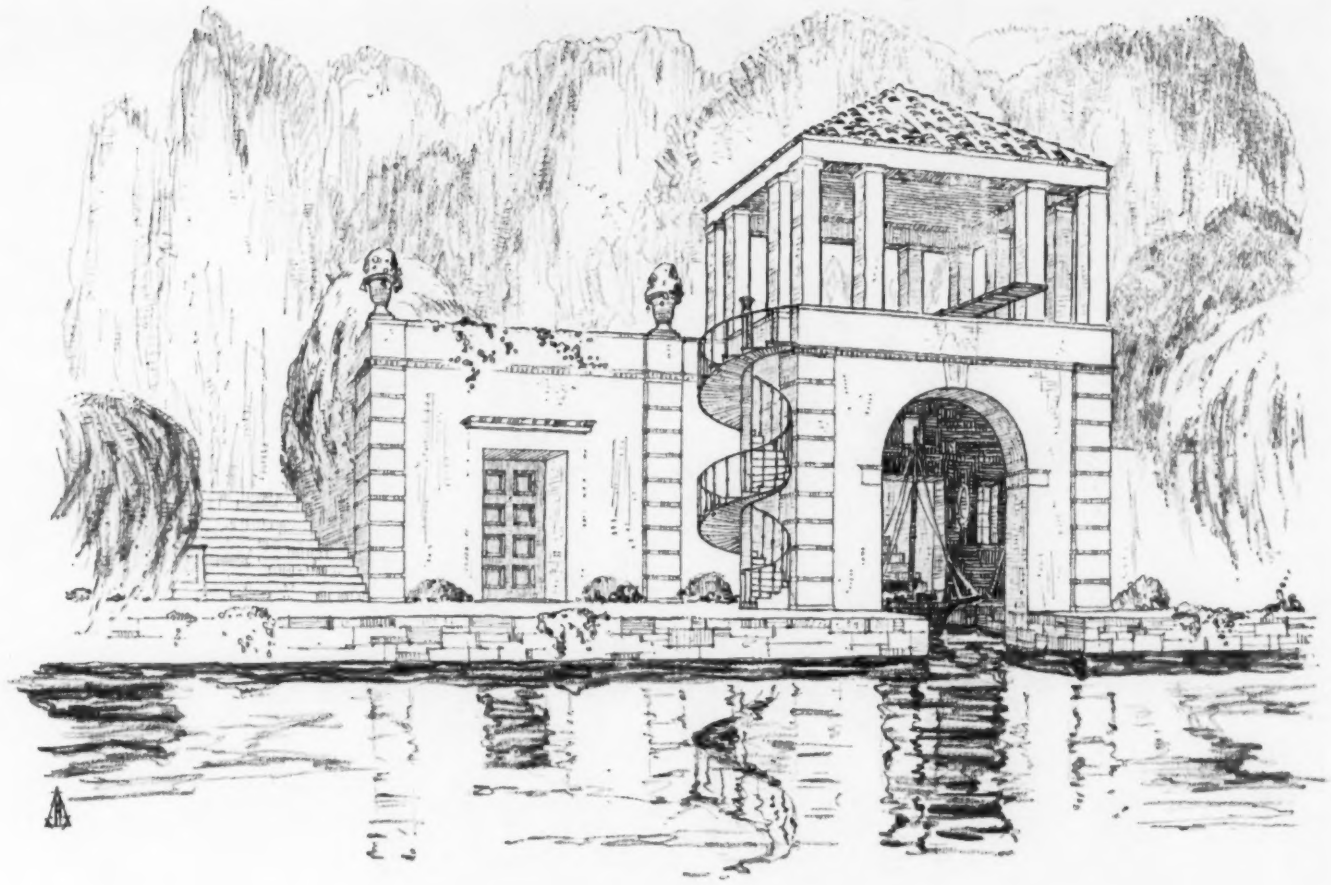
Directly above is a Tower Mill at Moeringham, between Calais and St. Omer. Its stone walls are four and a half feet thick. Wheat is ground here. To the right of it is Thurston's Mill at Newport, R. I., still used to grind corn. The mill to the left is found at Cley-next-the-Sea on the north coast of Norfolk, a splendid structure that boasts a gallery. In the left corner of the page below is a mill at Sprowston in Norfolk, which has recently been preserved by a local society. Familiar to many is the final mill, which is to be seen at Nantucket, Mass. Built in 1746, it is now used as a museum. This is called a Smock Mill because of its fancied resemblance to the smock worn by old English wagoners. Mr. Wailes, the author of this article, has been active in the preservation and restoration of windmills in England and has traveled extensively to study these picturesque structures in America and on the Continent



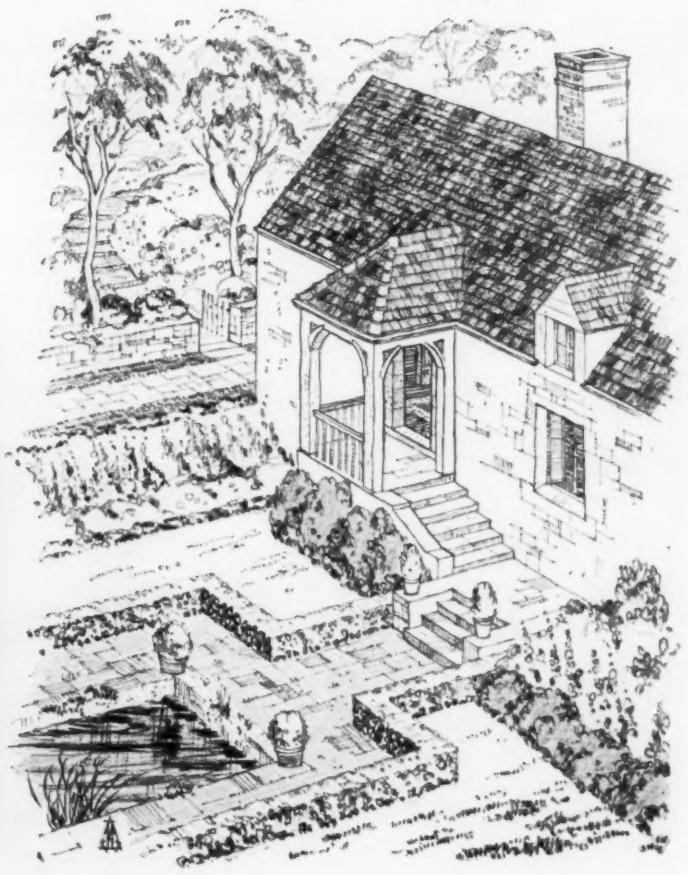
An exterior stairway from Semur in Burgundy suggests the garage, stair and porch treatment sketched above. Roofs in this part of France are of a tile which varies from deep crimson to vermilion but weathers down to a rich plum color

Often we hesitate to add to a house because new rooms could be reached only through old ones. The sketch and plan to the left suggest a loggia leading to a circular stair after the manner of one constructed at Bourges

Details Of Foreign Architecture



The circular iron staircase on a house at Semur has been put to novel use, as a means of reaching a dining platform over a boathouse. Both the photographs and the sketches on these pages are the work of Gerald K. Geerlings



As a direct means of reaching the garden from the second floor of a house, an adaptation of the porch and outside stairs on the 13th Century Twine House at Chipping Campden is suggested in the sketch at the right

As Precedent For Domestic Work

Morris Studio

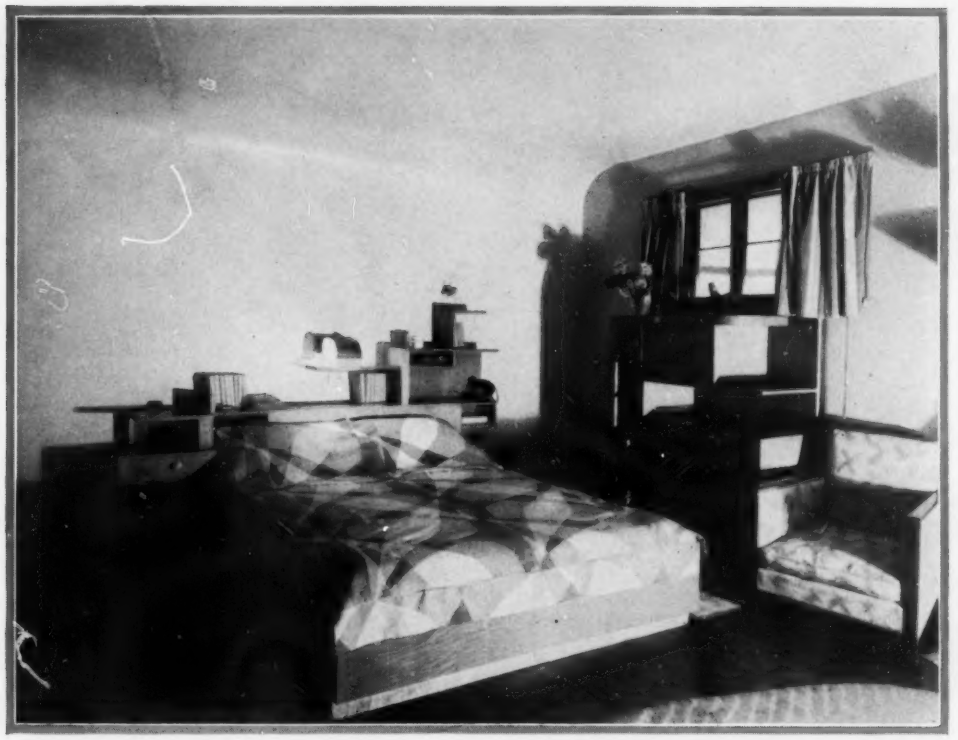
The fulfillment of many a childhood ideal is this little roost, a week-end cottage at Southampton, L. I., built by Mr. John D. Corrigan for his daughter. It is a practical overnight cottage of one room faced with a broad porch. Split sapling fencing surfaces walls and roof. An ingenious log staircase provides access from the ground

A Summer Week-end Eyrie Beside A Southampton Lake

Outdoor meals are prepared in the oven shown at the left. Above is the cottage interior, which has sleeping accommodations for two. The inside of the box-couches provides storage space. Plaster walls are butter-colored. The tables are in green; curtains cream, decorated with green and black bands; couches are covered in a red grounded chintz; chairs painted dark red. Japanese screens are at the windows. To the right is part of the porch, overlooking a lake

Palmer Shannon

The hunting lodge of Count Jean de Sieyes at Mt. Kisco, N. Y., stands on the rise of a knoll, flanked by a terrace supported with a fieldstone wall. The main part is built of stucco with extensions on either side of irregular cypress clapboards. The window in the corner is a modernistic touch. The wood trim is painted dark blue. One enters directly into the main room shown above. It is a combined living and dining room, with a bar in one corner. The oak beams are left exposed. The floor is of oak boards. A concrete slab makes the chimney breast, while the chimney itself is of common brick whitewashed. The furniture is of figured gumwood, save the Chinese red and black lacquer table standing before the hearth. A biege and brown upholstery material was used. The bar is built on a quarter circle with high chairs that will slide under the counter



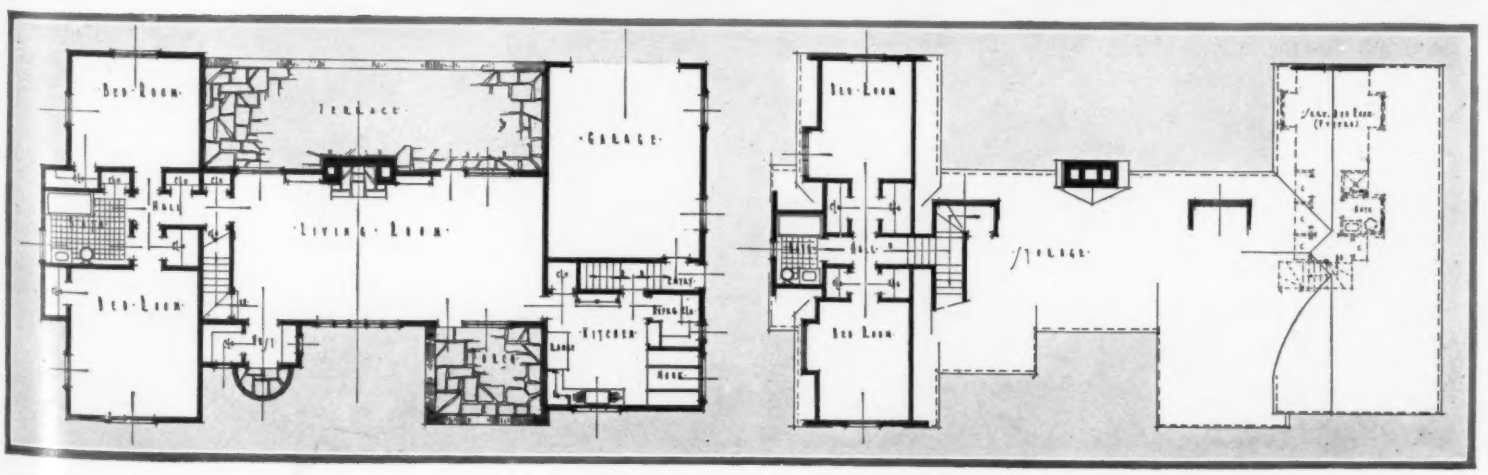
The master's bedroom, views of which are shown at the top and bottom of this page, has three plaster walls and a fourth covered with plywood panels held together with brass trim. The plaster walls and ceiling are painted green of one tone to give an effect of height. All furniture in the room is made of maple in modernistic designs. The striped curtains and the bedspread are of linen in tones of vivid blue and light and dark green. To the right is a part of the living room, showing the corner window which permits of an unobstructive range of panorama. Here the curtains are of striped linen in graduated tones of ochre, red and brown. A Scotch plaid is used to upholster the armchair and on the floors are small hand-hooked rugs patterned in the predominating tan and brown tones. Howe & Lescaze were the architects and decorators of this camp

Modernism Invades Even The Bucolic World Of Camps And Hunting Lodges

John Wallace Gillies, Inc.

Among the most practical plans for small houses the elongated "H" form, as used by this residence, holds high place. Such a plan allows logical layout of rooms —central, well-proportioned living room flanked by service and bedroom wings. In the space immediately at the rear of the living room, guarded by projecting garage and bedroom, a flagstone terrace has been laid. This residence, the home of C. H. Peters at Port Washington, Long Island, contains six rooms and an attached garage. Living room, two bedrooms with an adjoining bath, kitchen and garage are on the entrance floor. Part of the large living room takes the place of a dining room. The second floor now contains two bedrooms and a bath; later a servant's room and bath will be added. Above is a view of the house looking from the kitchen side toward the entrance. Shown at the left are the entrance and a range of the living room windows. Opposite is the exterior of the bedroom wing. Otto Preis, architect

Well Considered Planning In A Small Family House


Bed Room
Terrace
Garage
Living Room
Bed Room
Kitchen
Bed Room
Garage
Bed Room

1715

Eidson Studio

Walls softly textured in brick pattern emerging from beneath heavy whitewash coats provide sympathetic background for aptly chosen detail of porch and entrance. Isolated by gleaming, snow-white walls the somber-toned roof is itself pierced with thin outlines of dormer trim. Decks above the small dependent wings are guarded by geometrically sectioned wood balustrades. The street façade of the house, fronted by a two-story porch, is shown above. Inside the door pictured opposite, a central reception hall offers access to the living room from which radiate library, sun parlor and dining room, this latter connecting with the kitchen both by way of breakfast room and serving pantry. Four bedrooms and three baths occupy the second floor; servants' rooms are under the eaves. The Houston, Texas, home of H. Lutcher Brown; Joseph W. Northrop, Jr., architect

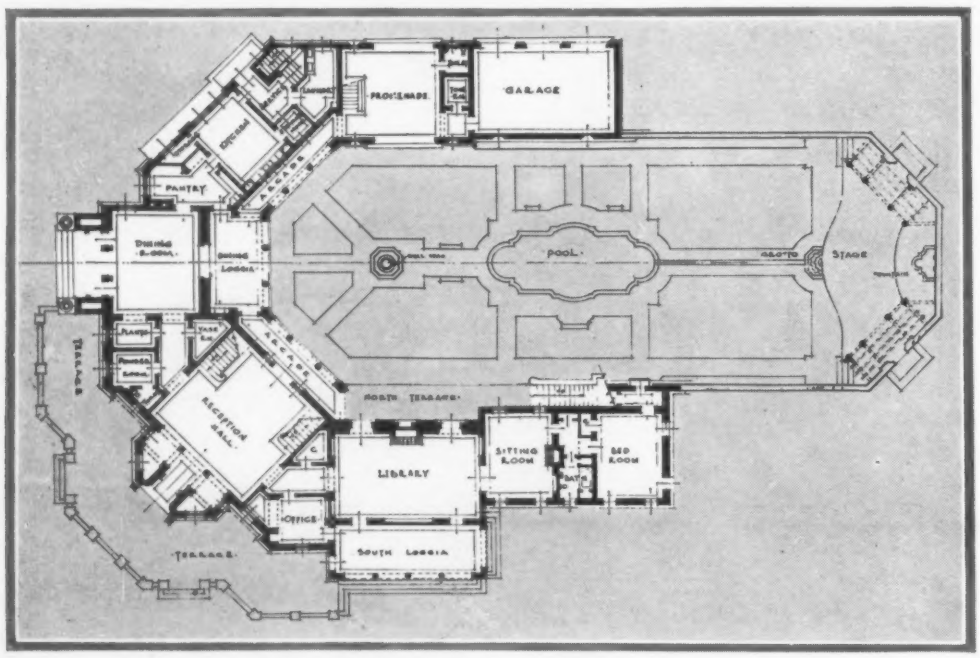
Whitewashed Brick And Modified Classic Detail Inspire A Texas Residence

Like all good Spanish dwellings this one is built about a patio, which here takes the form of an elongated octagon, with the house carried about one end, an elaborate pool in the center and an open air theater at the other end

Wherever Nature decrees a zone of perpetual summer, men turn toward the florid, ornate forms in architecture and introduce strong colors in every possible place. While the temperate northern sections of this country derive most of their architectural forms from England and France, the southern parts follow the precedents of Spain and Italy—countries whose climatic conditions are the nearest approach to their own. In designing the residence of Dr. and Mrs. D. T. Atkinson at San Antonio, Texas, the architects, Atlee B. and Robert M. Ayres, have closely followed Spanish tradition. The exterior is surfaced with stucco and the roof is of Spanish tiles. Plans of the house are shown on pages 102 and 103

The photograph above pictures the Atkinson residence as seen from a point just behind the patio pool. Ornamental glazed tiles finish both the inside and outside of the rim. Together with decorative iron and carved wood, similar tiles also embellish the house walls. Shown at the right is the principal entrance on the outside face of the house. This leads to a large reception hall. Elaborate terra-cotta ornament frames a wrought iron door grille, the motif of which is repeated in the grillework which creates a balcony outside the window above. Iron lamps flanking the doorway are interestingly executed. The farther photograph at the right is of a stairway from the patio to a roof terrace which is carried over a portion of the house

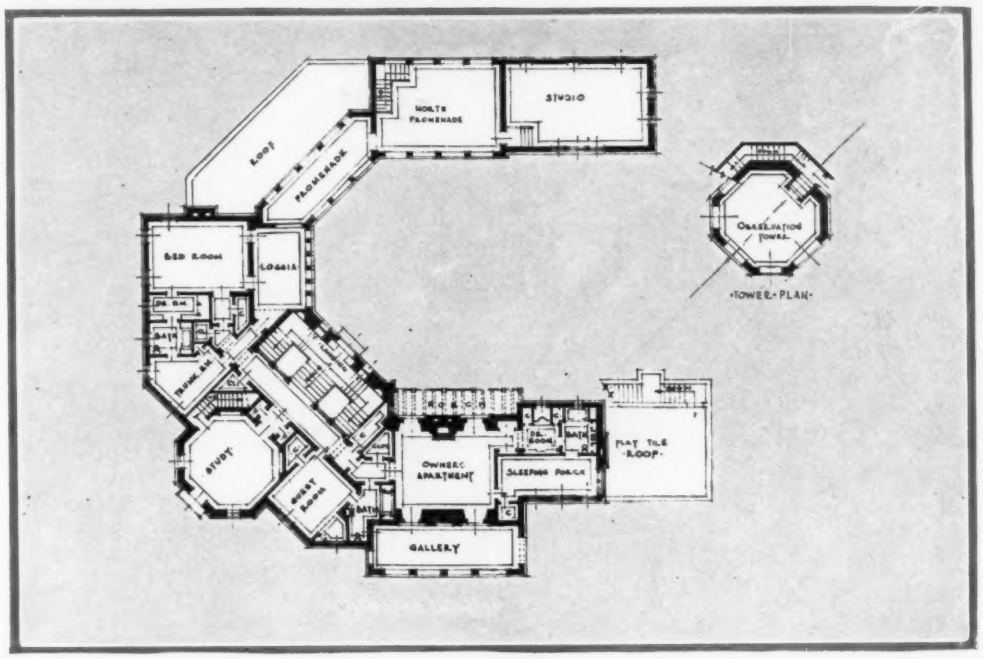
Nature And Man Combine To Produce The Romantic Atmosphere Of Old Spain



Optical relief from the monotony of dazzling sunshine and consequent deep shadows has been provided in the quantity of plant material scattered about the patio of Dr. Atkinson's house. Here are examples of the picturesque plant forms available for gardens in sub-tropical climates. The first floor plan is shown at the left. On the main axis of the loggia is the dining room which acts as a separating unit between the service wing and the living rooms of the house. Arcades, loggias and terraces are on every hand; the house is freely sprinkled with little rooms used as plant and vase rooms, powder room, office, etc.

Palmettoes And Papyrus Soften The Strong Contrasts Of A Sunny Patio

Harvey Patteson

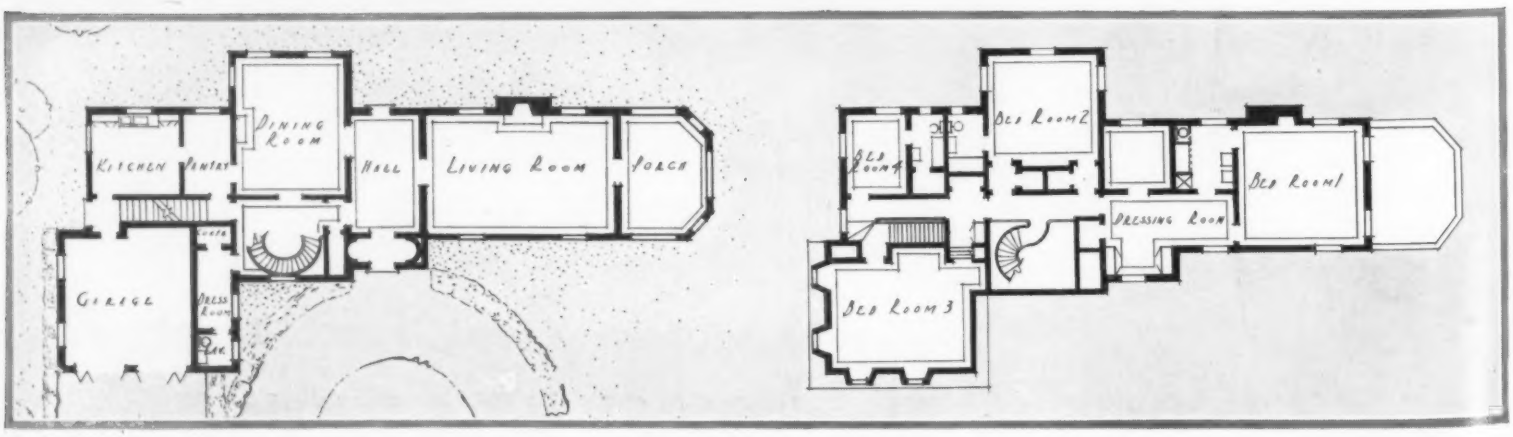


Above is pictured the outer face of Dr. Atkinson's house as seen from the entrance drive. The loggia to the right fronts upon the library. Above it is a gallery outside the owner's apartment. The ornate entrance featured in this illustration leads to the reception hall. Another view of the entrance is on page 101. Directly above this hall is a study and a third story here creates the observation tower, a plan of which is given alongside the second story plan at the right. The formation of the house leaves many nooks and corners which give space for closets without breaking into straight wall stretches

Mediterranean Architecture Inspires The Design Of A San Antonio House

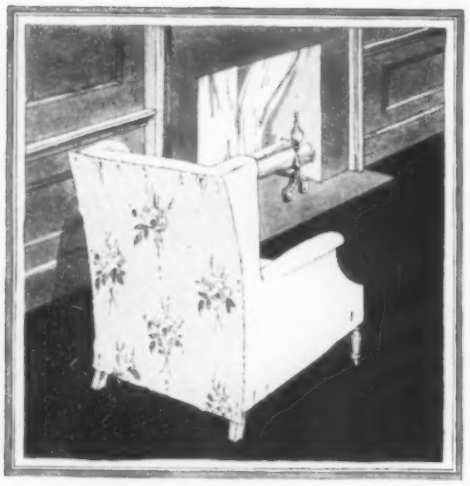
French Design In An Illinois Residence

The home of Frederick W. Penfield at Glencoe, Illinois, follows the architectural style of provincial France. Walls are of brick stained white; entrance bay corners are picked out with cut stone trim. Roofing shingles are black. Loebl, Schlossman and Demuth, architects. Louise S. Hubbard, landscape architect



Henry Fuermann & Sons

Entrance doors and shutters adorning Mr. Penfield's house are painted oyster white trimmed with blue-gray. Through a small entrance vestibule a hall is reached which communicates with a stair-hall and the living and dining rooms, both of which have fireplaces. Beyond the house-depth living room is a glassed-in sun porch. On the second floor are three bedrooms, and two baths, in addition to a master's suite of bedroom, sitting room, dressing room and bath. Interior photographs of this residence are given on pages 69, 83, 84 and 85



A slip cover to be well tailored must first be smoothly fitted and pinned on the chair itself and then cut to follow its lines. While fitting and cutting, the material must be wrong side out, the right side facing the chair. The back of the chair is the starting point, with the sides of the chair and the outside of the wings next. The front of the chair is then fitted with a continuous piece which covers the top, front, platform or seat, and apron. The inside arms and wings are then fitted. Two small sections which cover the front of the arms are fitted last. Finally, the cushion is fitted and cut, a flap being provided at the back bottom edge for inserting the cushion. If a valance is used to trim the lower edge, it may be box pleated or finished at the top with three rows of shirring. The cording at the seams is most effective when of contrasting color

To Simplify The Making Of Summer Slip Covers

Ethel McVoy

ALTHOUGH slip covers are no longer reserved for summer use only, warm weather, with its open windows and dust and grime, brings them to the attention of all good housewives as a pleasant form of protection during the summer season. Flowered chintz slip covers, particularly, lend a fresh note to interiors and furnish a welcome change of scene. Other lightweight fabrics, such as linen, cretonne, percale, cotton prints, et cetera, will, if wisely chosen, give the same effect.

The choice of fabric depends upon the piece of furniture to be covered, the type of room, the general color scheme, and one's personal preference as to color and design. Serviceability must also be considered. It is important to bear in mind when selecting a textile that more material is required when there is a large pattern than when a small all-over design or a plain fabric is used. This is because the design of a patterned fabric must be centered on all large surfaces: the back, sides, cushion, front, apron, inside and outside arms. Naturally this entails more waste. It is necessary to ascertain when purchasing the material whether it has been pre-shrunk. If so, the cover is fitted more snugly than one which may shrink a bit in future cleanings or washings. The required yardage, will, of course, depend upon the piece of furniture to be covered.

A slip cover, to give a smooth, well tailored appearance, must be carefully fitted and pinned on the chair itself and cut to follow its lines. It is advisable for the novice to practice first with muslin or some other inexpensive material before risking the actual slip cover fabric. While fitting and cutting, the material must be placed with the wrong side out, the right side facing the chair. Supposing, as shown in the accompanying sketches, we wish to make a slip cover for an upholstered wing chair, using a flowered fabric with an even, all-over design like that illustrated. The back of the chair is the starting point. Hang the material on the back, spacing the pattern carefully so that the flowered motifs are the same distance from the top and bottom. Pin it securely to the chair and cut, allowing about an inch on all sides for seams. (See illustration at top of page.) Next, fit the side of the chair, pinning up from the bottom to the edge of the arm. Then fit the outside of the wing, pinning from the top down to the arm, joining the two sections. Next, the other side of the arm-chair is fitted in a like manner. (See second illustration at left above.)

The next piece to be pinned and cut is a continuous one, joined to the back panel and covering the top, front, platform or seat, and apron. From four to six inches must be allowed for a pocket tucked in at the back of the seat to prevent straining the

(*Continued on page* 122)

Systematic Planning Should Precede The Modernizing Of A Home

Gayne T. K. Norton

THE spirit of unrest is beginning to walk through our houses. Thermostat, radio, automatic refrigeration, oil heat, ultra-violet transmission glass, sun lamps, photo cells and fuller use of color are among the things that are changing our habits and customs; in short, changing the tempo of our time. To meet new conditions, those of us who have old houses are contemplating their modernization. Our dwellings should most certainly be stepped up to meet this new tempo.

Jazz in music, set-back skyscrapers in architecture, Holland Tunnels in engineering, production lines in industry, stock market crashes in finance—all are evidences of the new tempo which has invaded our lives. Just as this is being met in other departments, so is it necessary to meet it in our homes, by making them more convenient, comfortable, adaptable to increasing demands and truly representative of the times.

While we may not think literally in terms of the new tempo we cannot for long avoid having it brought to our attention. Perhaps a 60-step walk from kitchen range to front door will make us realize the old house lacks convenience. Perhaps we are considering a basement party room or billiard room to keep the young people at home evenings. Possibly furnace tending or inability to keep servants may prompt serious consideration of modernizing. Whatever the reason, countless home-owners have the desire to bring their dwellings up to the modern standard.

FIRST STEPS

It is variously estimated that for each family that builds this year there will be from 50 to 100 that will remodel. For their benefit let us look at the steps to be taken in approaching the modernizing problem. Because the entire investment in a home is at stake, to say nothing of future happiness and convenience, it is highly important that contemplated changes be undertaken in a most practical and economical manner. Modernizing is considerably more complicated than appears on the surface.

Because of present location and family needs, first of all consider whether it will be good economy to invest in changes, giving due weight to situation of schools, churches, stores, theaters, parks, golf and other clubs, homes of old friends, etc. Also think of transportation, traffic congestion, roads, care of streets, parking facilities, police and fire protection, life of restrictions (if any), trend in land values, business encroachments, trends toward apartments and stores, type of incoming population, appeal of an old, well-loved neighborhood. These factors should be considered now, before the planning is begun, and again after planning is completed and a good idea of the extent of the alterations and changes necessary is gained.

THE LISTS

Preparatory to listing the various things to be done under the general head of modernizing, sheets should be made up each of which will carry one of the sub-heads listed below.

A—Essentials to maintain present house in good condition and prevent costly depreciation.

B—Old features to be modernized for convenience.

C—Desirable changes for improved appearance or convenience.

D—Deferable changes.

E—Unnecessary although appealing improvements not vital to comfort or convenience.

F—Improvements having an economic hazard, out of keeping with neighborhood or size of house; changes the cost of which could never be realized if the house were to be sold.

Every item noted for change will find its way under one of these sub-heads.

Checking should begin with the actual construction of the house, both exterior and interior. Repairs should be listed and then such exterior items as a new entrance, living or sun porch, etc. Then enter the basement with an eye to desirable improvements or new features, and work up to the first floor, taking each room separately, and on to the upper floor or floors in turn. Such radical ideas as reversing plans so that living and dining rooms face upon the garden rather than the street will, of course, be noted before the things connected with the rooms themselves.

As an example of the manner in which each room should be considered let us take the kitchen: We can work out a minimum of space necessary when all fixtures are arranged with an eye to convenience and ease of meal preparation. Probably not more than 10 x 12 feet will be desired. In a house of some age the chances are that this room contains considerably more space than necessary. If so, is it advisable to move a partition so that additional space may be given another room? Then about the floor—linoleum, rubber tile, cork tile—all these merit thought. The walls—possibly tile wainscot under hard plaster finished in a light reflecting color. Gas or electric range with vented hood above. Tiled dishwasher sink under a window, set high enough to prevent back bending. Sink and splash back of stainless enamel or metal. Double drainboards with convenience outlet over each. Stainless mixing faucet; special sink light; built-in soap dish. Mechanical refrigeration. Built-in cabinets arranged for individual convenience. Refrigerator, sink, cabinet, range placed to save duplication of steps. Central light close to ceiling. Rust-proof screens, hardware, light fixtures. High stool with low back.

A PROGRAM

After all the possible changes are down on paper, select from under the different headings those it seems advisable to carry out, giving due thought to balancing the program. Naturally, those under "A" will first be given attention. Certainly it would be the worst sort of bad judgment to neglect some things listed under this heading in favor of those on the "E" list. Changes on the "F" sheet will not be carried out unless the expense consideration need not be

(Continued on page 116)

Swedish pewter is characterized by simple, flowing lines, graceful curves and absence of extraneous decoration. (Above) Pewter chandelier designed by Nils Fougstedt and executed by the Svenskt Tenn Company of Stockholm

Bowl of modern Swedish pewter with curved, fluted handles by Estrid Eriksson for the Svenskt Tenn Company

That modern Swedish pewter does not depart radically from traditional designs is apparent in the coffee set above which has a decided 18th Century flavor. These pieces were designed by Astrid Aagesen and obtainable from the Nordiska Kompaniet, Stockholm

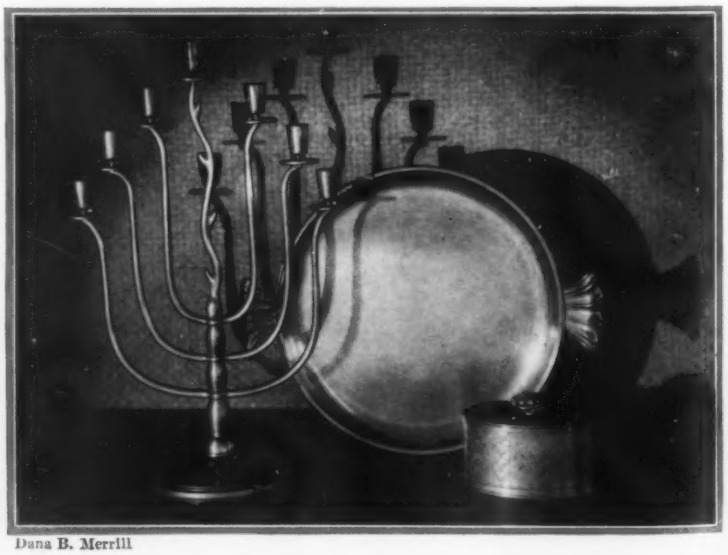
(Left) Plates of hammered pewter with engraved motif in center. The inkwell on its graceful stand is also hammered. Decoration in relief and delicate engraving distinguish a cigarette box. From Lord & Taylor

Modern Swedish Silver And Pewter

Alma Luise Olson

AMONG craftsmen today pewter is proving to be a fruitful, as well as grateful, medium for new designs and uses. This material as developed by the Swedish artisans no longer looks upon silver and ceramics as formidable rivals. It has found its own niche both artistic and utilitarian in the field of modern decorative art. The development has been so consistently in the right direction, so sanely restricted to a limited field, that pewter now occupies an important place in all exhibitions of modern Swedish handicrafts, holding a prominent position in the present Stockholm Exposition of arts, crafts and home industries. Silver also has undergone a significant change as the modern Swedish silversmiths are gradually breaking away from the bondage of old and foreign traditions and making a noteworthy contribution of their own.

Pewter spoons and pewter plates are symbols of an old order and have interest primarily for the antiquarian and collector. For the modern table they have yielded to the art of the potter and silversmith. But



Dana B. Merrill

The absence of ornamentation and the flowing lines of the candelabrum above are characteristic of modern Swedish pewter. The low bowl is also plain but the box is delicately engraved. From Altman's

pewter today has another function. It is an especially attractive medium for mirror frames, sconces, candlesticks and candelabra, lamps, bowls, jewelry boxes and serving trays. The sconce, candlestick and lamp base, and such small objects as boxes, ash trays and bowls, have proven both popular and practical.

Some ten years ago, when the vogue for pewter in its new and modern guise became widespread, the Swedish workers experimented with different methods of treatment. By pressing they found that pewter became a very tractable medium. But the finished product did not have the stability required as it was easily bent out of shape. Casting has been found to be the more successful process in the long run. The modern group has not yielded to the temptation of adding antimony to the alloy to make it resemble silver, or of giving the objects a certain type of surface finish to produce the same effect. The essential quality of pewter is preserved, and with increasing age and constant usage it grows to acquire a soft, dull-finish surface unusually pleasing to both the eye and the touch.

In general, the designs are exceedingly simple, flowing lines, graceful curves and absence of extraneous decoration being the outstanding features. Unusually interesting compositions delicate in line and without undue elaboration have been produced by Anna Petrus. In her stylization of the human figure or of objects from the plant and animal world, she is occasionally so successful that it is hard to determine whether the source of her inspiration lies in traditionalism or in ultra modernism. Some effective pieces have been achieved by this designer in collaboration with Uno Aahrén, the architect, and with Estrid Eriksson. Nils Fougstedt has produced happy results with mirror frames carrying only one decorative feature,

(*Continued on page* 118)

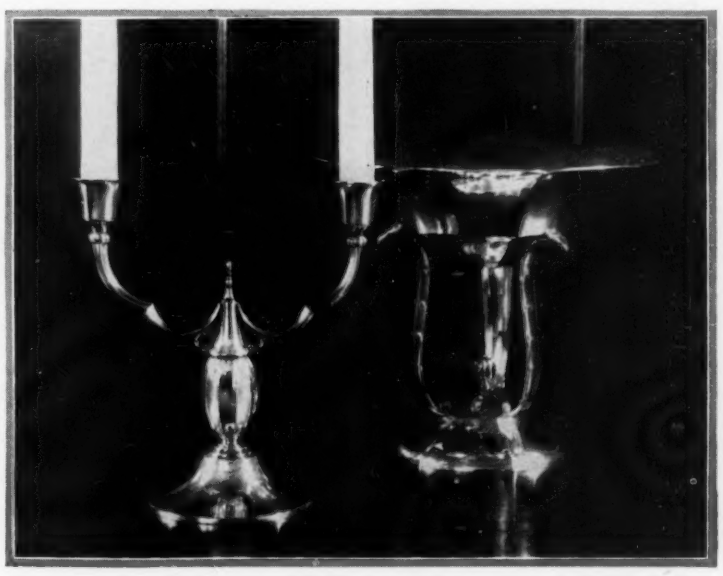
The Swedish silver illustrated on this page has many characteristics of the pewter shown opposite. While they are typically modern in feeling, the designs do not depart radically from tradition. Above are two distinguished forms from the Danish & Swedish Silversmiths

(Left) Flat silver bowl with unusual ornamentation on the bottom consisting of decorative motifs of a country estate. This bowl was designed by Baron Erik Fleming for the Borgila Atelier of Stockholm

The silver bowl shown immediately above was also designed by Baron Fleming for the Borgila Atelier of Stockholm. It reveals unusually graceful form, a delicately decorated base and finely chiseled handles

Dana B. Merrill

(Above) The delicacy of the engraved design on this silver jewel box is in keeping with its simple, restrained lines. The piece was designed by Maja Lisa Ohlson for the Guldsmeds Company of Stockholm



The silver candelabrum and compote at the right reveal the flowing curves and simple ornamentation typical of both Swedish silver and pewter. Both these are from the Danish & Swedish Silversmiths

The Gardener's Calendar For June

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Ascension Sunday. Sow now the seeds of such things as Kale, Brussels sprouts, Cabbage, Celery and Cauliflower. The young plants, when large enough to handle, should be transplanted into other beds and set 4" apart. From here they go into the garden.	**2.** Benjamin Gaillon, French botanist, born 1782. Before applying a mulch to the Strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food, such as manure water, to increase the size of the fruit.	**3.** Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles, on a dry day. This will destroy the many harmful insects. Give a second spraying as the petals fall.	**4.** A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather which is sure to come later in the season. Bone meal or wood ashes are excellent fertilizing materials to use. Scatter them as evenly as possible.	**5.** Moon on the Equator. Do not omit spraying the Potatoes with arsenate of lead at the first appearance of the Potato beetle. Hilling the Potatoes when they are in flower is advisable. At this stage the young tubers are forming and need the added protection.	**6.** Look out for Rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and thereby causing the insects to fall into the kerosene. This will destroy them quickly and effectively. The same sort of treatment will help save the Peonies.	**7.** The climbing Roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut. Better consult a good book on the way to prune different types.
8. Whit Sunday. If they have finished flowering, the early spring shrubs such as Forsythia, Deutzia, etc. should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed out of next year's supply.	**9.** Don't neglect to keep up the sowings in the vegetable garden, for succession of crops. Corn, Beans and Cucumbers should be sown twice this month. Intercropping may be resorted to in many cases with the purpose of increasing the yield and keeping the ground at work.	**10.** Tomatoes, Cucumbers and Melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected by insects or disease of any kind should be removed at once. Spray in clear weather.	**11.** St. Barnabas. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed. Such treatment is advisable for the first season.	**12.** Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch, lest they get the upper hand.	**13.** It is a good plan to go over the Tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported. The main thing is to keep it off the ground.	**14.** All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying them in shape before any cutting is done.
15. Trinity Sunday. Onion maggots are very destructive at this season of the year. It is good practice to top-dress the soil thoroughly with soot to keep them in check. Thorough and timely attention in this matter will be well repaid by a better crop.	**16.** One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be the result. Though quite a task, it will be worth-while.	**17.** Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate. After every rain, cultivate.	**18.** This is the time to stop using the Asparagus, as there are other vegetables available now to take its place. If you keep on cutting too long the vigor of the plants will suffer severely. Keep the Asparagus dusted during the summer with a poison to destroy beetles.	**19.** Corpus Christi. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor. Keep the surface soil loosened.	**20.** Tall flowers such as Hollyhocks, Delphiniums, Helianthus, Dahlias, etc., should be adequately supported before any damage is done to them by storms and heavy winds. Proper stakes should be put in and the plants can be tied to them with raffia or cloth strips.	**21.** Summer begins. Be sure you keep the Lima Beans and Peas properly supported; the Peas by staking and the Limas by tying in to their poles. Bush Limas should be supported by small Pea brush placed in the row. Such attention repays in more even ripening.
22. 1st Sunday after Trinity. It is good practice to go over the bedding plants, pinching the tips of their growth. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal. Nip them off cleanly.	**23.** Patrick Barry, nurseryman, died 1890. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early mornings are the best time for this work. Cultivation should follow so as to reestablish the dust mulch.	**24.** St. John the Baptist. Thinning out all the crops in the vegetable garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be unavoidably removed or damaged.	**25.** Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later in the number and perfection of the flowers.	**26.** Azaleas, Genistas, Acacias and other tender greenhouse shrubs and trees, etc., should be plunged in beds out-of-doors, where they can be well provided with water and sprayed when needful all through the summer. These plants will be making growth at this time.	**27.** Moon in Perigee. It is advisable at this time to take large quantities of greenhouse Chrysanthemum cuttings. If rooted now these will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long. If you have facilities Chrysanthemums are fine.	**28.** Keep a sharp lookout for aphis of all kinds if the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure that the spray reaches the under sides of the leaves and the tips of tender new growths.
29. 2nd Sunday after Trinity. Lettuce will frequently run to seed at this season of the year, because of the heat. Boards or other covering material placed over the plants will tend to reduce materially the loss from this cause. Remove all such covering in wet weather.	**30.** Crops such as Potatoes, Celery, Tomatoes, etc. will be improved by mild applications of fertilizer, a couple of times during the summer. Scatter the fertilizer on the ground around the stems of the plants, working it well into the soil with a hoe or cultivator.					

☽ First Quarter, 3rd day, Evening, E.

○ Full Moon, 11th day, Morning, W.

☾ Last Quarter, 19th day, Morning, E.

● New Moon, 26th day, Morning, E.

First Week: Fair and cool, following heavy rains

Second Week: Hot spell, violent electric storms

Third Week: Much damp, cloudy weather

Fourth Week: Expect drought and hot winds

When Old Doc Lemmon Came To See Us Last Week He Said—

"I s'pose thet when a feller gits as old as I be he's bound to hev some purty well sot idees 'bout this an' thet—idees thet he's picked up along the low places in the road he's traveled or mebbe up on the ridges where the pullin' ain't so hard. Some of 'em he's got out'n his own experience, an' some from the folks he's met up with whose wagons hev got bogged down in the ditch so deep thet it's nip an' tuck whether they can ever git out. I'm thinkin' 'specially o' Bill Roscoe, over to Ashley Center.

"Bill's a city feller—leastways, he was brung up one. Fust job he ever hed was in a big office with a couple hunderd other folks. Month in, month out, he didn't hear nothin' but telyphones an' typewriters an' the elyvated trains rumblin' a-past. Far as anybuddy could tell, he was sunk to the hubs in a rut thet only got deeper the longer he stayed into it.

"But Bill he hed idees. He looked 'round the room an' seed white-haired old fellers settin' at the same desks they'd sot at for thirty year, sapped out by all work an' dern leetle play. He seed young fellers so scared o' bein' fired thet they didn't dast call their souls their own. Hatin' their jobs, most of 'em, but hangin' on 'cause they didn't know no other way of earnin' their keep. An' when he reelized thet them an' him an' all the rest was livin' more b'cause they hed to than b'cause they got fun out'n it, he begun to think. As he said to me couple days ago, settin' in his car right out by my front gate,

"'I made up my mind that the game wasn't worth the candle, Doc. A man has only one life to live, and within reasonable limits I think he ought to do the things out of which he gets the greatest kick. I'd seen a little of the country summertimes on my vacation—fishing, you know, and things like that—and I couldn't get it out of my head. So I kept my eyes open and—well, you know the rest.'

"Yep, I know the rest! The biggest part of it is thet Bill's as happy as a chipmunk. He's hed his own leetle business over to Ashley Center for ten year an' more, an' it's a nice one. Keeps him workin', it does, but not so hard thet he can't hop over to Birchy Holler Brook 'most any day he feels like it an' ketch him a mess o' trout. He ain't so busy but whut he can gun some rabbits or two-three pa'tridges couple times a week in the huntin' season or take a rifle an' stalk a buck deer up on the mounting. He's livin' the life he likes, which I figger ain't no more'n any human, man or woman, hes a right to do."

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Among the English windmills saved by local historical societies is this quaint Post Mill at Brill in Buckinghamshire

Windmills of Old Times

(*Continued from page* 88)

floor. Their location gives them a commanding site, which is desirable for a house. Indeed windmills are always placed in good positions relative to the surrounding country, and the cap of a windmill makes a fine lookout for obtaining beautiful views of the country-side.

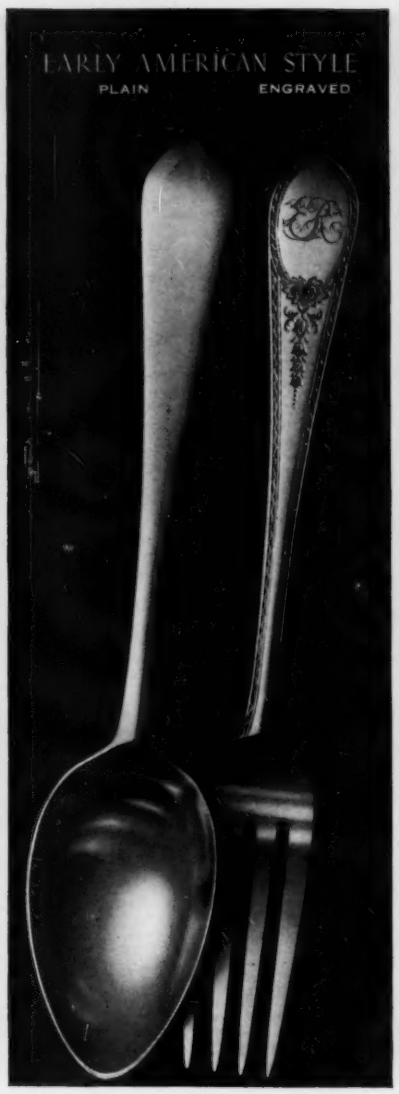
Cley-next-the-Sea and Burnham-Overy-Staithe are two of the windmills illustrated. How attractive are their very names! They are both located on the north coast of Norfolk—the most eastern county of England—and look over a fine stretch of coastline and countryside. Another at Lacey Green stands high up on the Chiltern Hills on the edge of William Penn's country, and close to the birth-places of many famous Puritans and Quakers who made fresh homes in America. In this mill the millstones have been used for tables—a quaint conceit, while at Ringstead, close to Burnham-Overy-Staithe, and from which the famous Boston Stump can be seen, part of a stone casing is used as a dressing table. Many other fine old windmills have been turned into homes, more or less elaborate, according to the nature and the purse of the new owner.

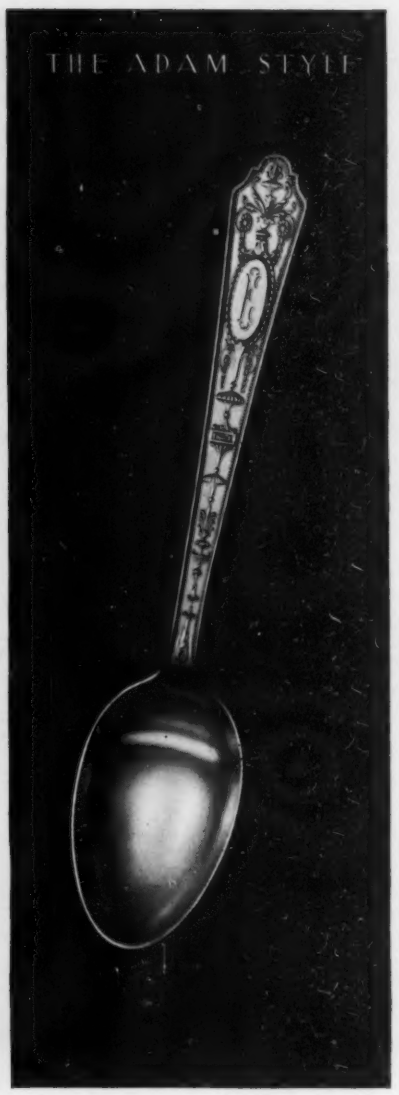
As in America, so in England, some of the English windmills have been saved for other purposes. Americans should take every opportunity of studying their few remaining old windmills. It may come as a surprise to many that old-fashioned corn windmills are still in use on Cape Cod, Newport Island and Long Island. Of the three windmills shown here one near Newport, R. I., is still worked by wind. The windmill at Eastham, Cape Cod, could be worked without much difficulty if it was desired to do so. The Nantucket windmill, dated 1746, is used as a museum during the tourist season. It was bought in 1896 by a Boston lady and presented to the Nantucket Historical Association, and is the sole survivor of four which stood in a row along the ridge, and another which stood a little nearer the town.

Just as the windmills at Nantucket and Eastham have been saved by the local historical societies, so in England windmills at Brill in Buckinghamshire, Bocking in Essex, and Sprowston in Norfolk have been saved.

(*Continued on page* 118)

This windmill is located close to a town in Norfolk that boasts the picturesque name of Burnham-Overy-Staithe. The mill is still in active use.





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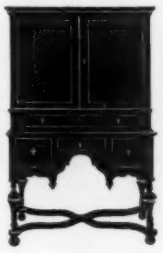

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Papier Mâché—An Affectation

(*Continued from page* 87)

fact we can appreciate. Prettiness was their key-note and they were not ashamed of it. A pretty woman, a pretty dress, a pretty pony, a pretty phaeton, a pretty tea-tray were all of a piece. These tea-trays had a great vogue on both sides of the Atlantic. They were long the approved wedding present, and it would have been difficult to find an established American home of any pretension to fashion that did not at one time stand its silver or Sheffield plate tray idly on the sideboard or side-table while the cheerily decorated *papier mâché* was brought into active service.

Papier mâché was made in France in the early 18th Century. Paris made boxes: work-boxes, snuff-boxes, etc. In 1765, it was being made in Birmingham, England, and in Berlin, Germany. Henry Clay of Birmingham, in 1772, invented the process which used paper in sheets instead of pulp. The japanners of Birmingham applied their decorative work to this new paper basis, instead of iron, and early called it paper ware, and sometimes clay-ware. The trays were known as paper trays, until Jennens and Bettridge of Birmingham adopted the name of *papier mâché*. Birmingham and Wolverhampton were the chief manufacturing centers in England. From 1772 to about 1822, trays and decorative panels for various uses were the chief English output. They were painted, the trays, very much as the iron japanned trays had been painted, carefully, in the restrained taste of the day, with floral and foliage designs.

THE PERIODS

English work falls into several periods, with floral ornament, characteristic of 19th Century decoration, popular at all times. Early metallic bronze work and painting in colors, especially conventional floral ornament, were in use from about 1772 to about 1850. In 1812 and later, bronze decoration was very fashionable; entire pictures being done in bronze. Later, a powdered bronze sky or background was used with colored painted ornament, which has become known as the Wolverhampton style, the work especially excellent before the mid-19th Century. Floral designs and birds are done with the effect of bright sunlight, the gold in three or four shades. About 1820, the work was done in colored bronze powders, included few flowers, and these were combined with gold-bronze ornamentation. Later, flowers alone were beautifully rendered in gold. Clay's early flowers were formal and done in neutral tones of bronze. About 1830, conventional floral forms were interpreted more boldly. Then followed the era of natural flower painting, in beautiful colors, the work typically Victorian, superb enough in execution to convert any sceptic to this phase of decorative art.

Curiously, no Oriental influence in design is evident until about 1821, when raised work in gold was done in designs suggestive of the familiar willow pattern on porcelain, which became widely popularized. In 1825, a process for including pearl shell in the ornament was patented and came into great vogue. Used with strict regard to the general design, frequently a bouquet centered in a pearl vase, jar, bowl, or basket, it was also employed for effects of high light as on roofs and house walls, and later still merely for its luster in flower petals and leaves. The latest use of these thin wafers of shell, obtained from the nautilus and sea snail, not properly mother-of-pearl, was for splurge and glitter alone, whole flowers being cut from it, sometimes overlaid with transparent color, veined and centered with stamens or in more hurried work left plain to intrigue the imagination, a method not new to modernism. Forms of castles, churches, houses and even whole groups of buildings were often so indicated by a plain sheet of pearl. Electroplated metal was occasionally used, for edges and filigree ornament on trays, as early as 1844, but more effectively after 1864. Ormolu handles appeared on card-trays. Gem inlaying, with semi-precious stones, glass, etc., appeared about 1847, but examples are rare. Some very attractive work was done with small flecks of shell introduced into scrolled designs mostly in gold. Even pewter was incorporated to brighten some designs.

THE MID-CENTURY

Experts agree that the work done in the middle years of the century is paramount, especially about 1850. This includes practically all types of ornament: floral, scenic, figures, formal designs in color, gold-bronze, and applied pearl shell. Aluminum was introduced about 1850, but little used before 1864, and more successfully from 1879-1884, for silver effects in moonlight, clouds, and floral patterns. In 1860, marbling was fashionable, and about 1862 malachite was occasionally included as a border on the black ground of tables, trays, etc. In the 60's and 70's, Oriental designs again returned to favor and the luster of pearl topped many a pagoda, and made radiant many Oriental figures and blossoming trees.

About 1860 the use of designs transferred mechanically instead of painted by hand, brought a much inferior product on the market. These designs were enlivened with large motifs in pearl, amid vivid colorings, especially blue and red, with added gilding. In 1876, some manufacturers produced better decoration in the Classic and Persian styles with more subdued colorings. Fashion swung far away from *papier mâché* as 20th Century taste divided sharply between a return to the older period styles and an eager cult of the newer modes inaugurated by William Morris and others in England, so that *papier mâché* has now come under the category of antiques.

It is quite commonly supposed that *papier mâché* is always found with a black lacquered ground, as most surviving antiques are black. But many colored grounds were popular at different periods. There were light colored grounds in yellow, gray, white or ivory, as well as scarlet grounds.

(*Continued on page* 124)

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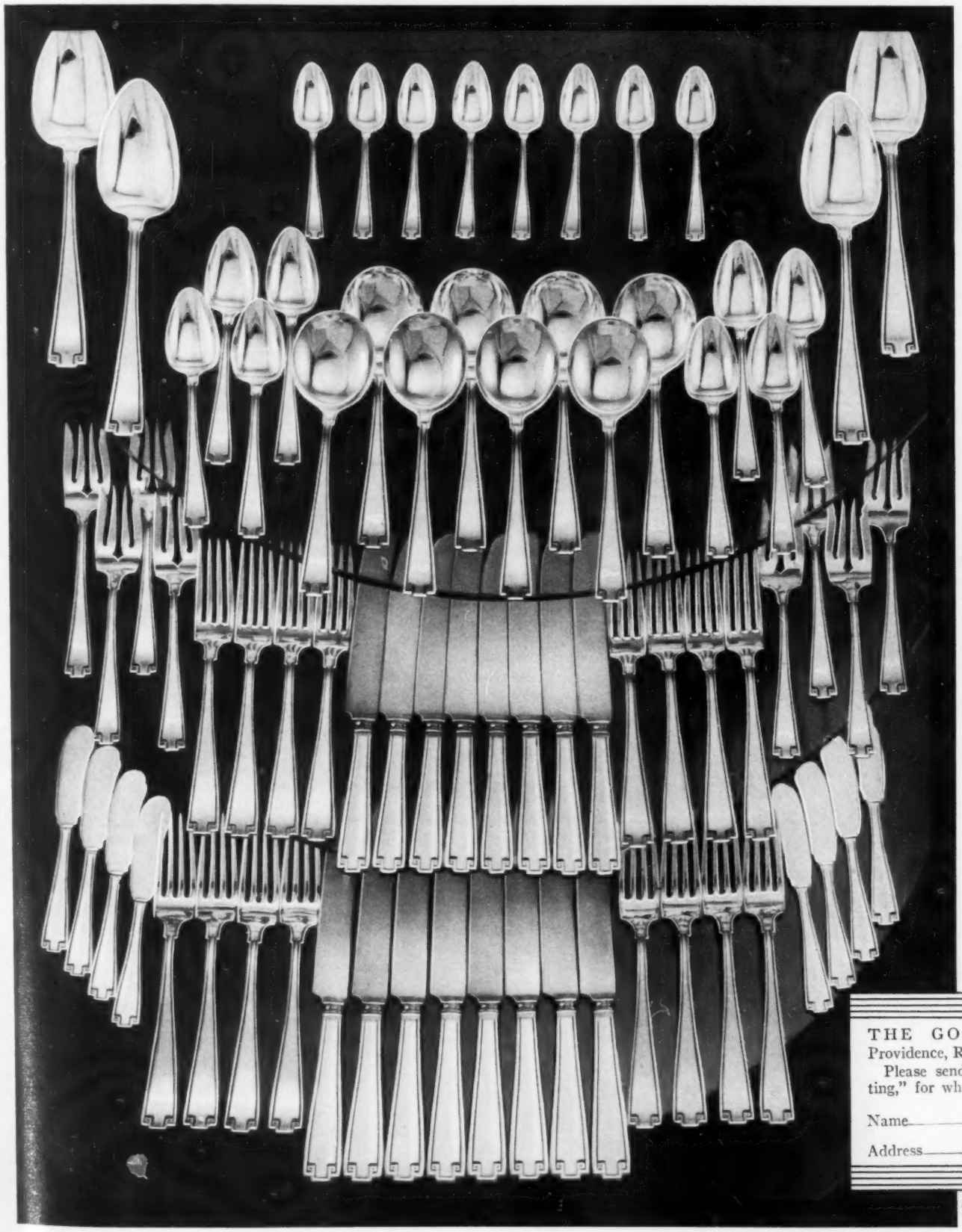

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FOR OVER FORTY YEARS IMPORTERS OF GOOD WALLPAPER

The head of a curving avenue in a new garden is effectively accented by this statue of a woman and a cupid playing with a dolphin, by Canova

Old Garden Ornaments

(*Continued from page* 79)

piece of ancient marble brings an old atmosphere to any garden. Statues that portray the human form in movement give a stagnant garden a delightful sense of flight. The urn, the Greek or Roman column, the sundial give repose. Modern statues, however beautiful or amusing, are mistakes in the garden founded in some degree on the Classic traditions.

Today in London, Paris and Rome there are places where one can order copies of old statues in marble, stone or terra cotta at small cost. The garden lover who desires an original old piece can find many bargains in marble yards and wreckage establishments—especially in Italy, the land of statues. The era of Phidias belongs largely to the gardens of our dreams. 16th Century statues always demand a complement of ancient trees. The 17th and 18th Centuries offer endless conceptions of the pseudo-classic for the small garden. It is a curious fact that a statue that has lived a long garden life never seems to resent a new home in a new garden. The same thing cannot be said for the average output of modernity.

Systematic Planning

(*Continued from page* 107)

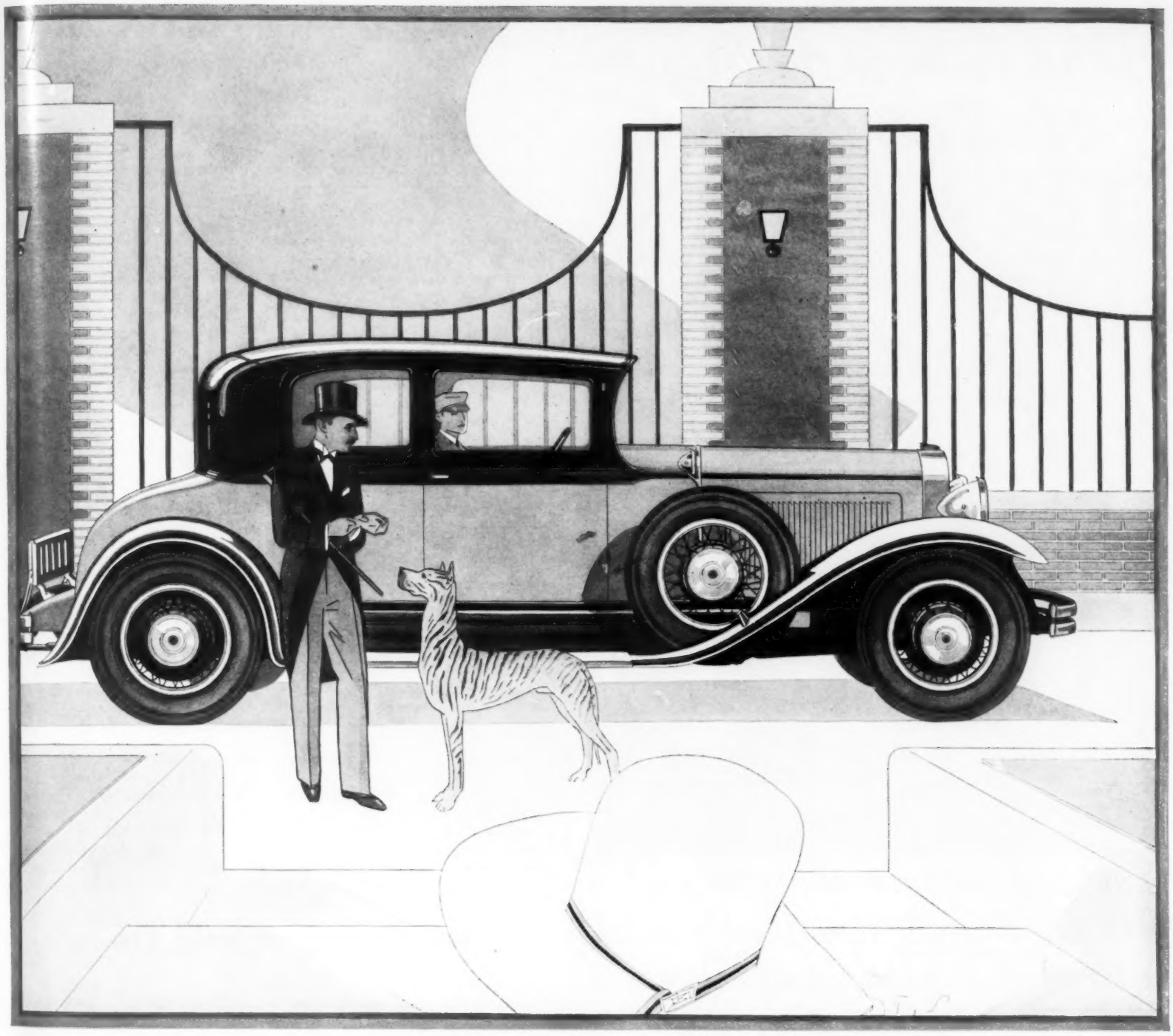
too strictly balanced. If an extensive program is decided upon, by all means call in an architect at this point. His services are essential in correlating changes and pointing out how changes can be made in the best manner.

An architect will lay out the complete program in such a manner that work will be started at the logical beginning, rather than a haphazard way, even though it is carried out by degrees. Many remodelers have learned to their regret that they started work prematurely; that, for instance, it would have been better to add the sun room and sleeping porch before revamping the heating system. A heating plant that is well for nine rooms will not heat eleven satisfactorily. In the same way plumbing layouts may be importantly influenced, especially if we are putting in new pipe.

It is fundamental to work out a plan that will avoid mistakes and regrets before a single nail is driven. Then you must learn from your architect about contractors and the various forms of contracts such as cost plus, cost plus percentage, day labor, etc.

Finally, consider financing methods. One may pay as he goes, out of income; a new mortgage may be arranged; an existing mortgage may be increased. Do not overtax your budget.

You are now ready to consider actual materials, and be sure to use good ones. You can also consider color schemes and other interesting details. A large volume might be written, a book such as does not now exist, on what to do with walls, the roof, the window and door openings of the old house; further, the questions of insulation, additions, interior partitions, built-in conveniences and electric service, to mention but a few of the details which confront the remodeler, might be developed if space permitted. But here is just a thought in closing: Many families love the old home, but the neighborhood has become highly undesirable; for such families a solution may occasionally be found in moving the residence to a new site. Before purchasing a new site bear these points in mind: number of streams or rivers to be crossed, overhead wires and other obstructions; these are the factors that make house moving expensive.



President Eight Victoria for five . . 135-inch wheelbase . . Six wire wheels, trunk rack and Duplate safety glass standard equipment

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Swedish Silver And Pewter

(*Continued from page* 109)

combined with sconces or candlesticks to match. The same idea has been executed for a clock and accompanying candlesticks for the mantelpiece. Edvin Ollers has some unusual designs in candlesticks as his contribution to the movement of "more beautiful things for everyday use."

Among the Swedish silversmiths there has been no such radical departure from old traditions as among the craftsmen working in pewter. There has been a far-reaching attempt, however, to segregate the genuine product from silver plate. The latter has its function and place in modern everyday life; it is cheap and serviceable and requires comparatively little care. But throughout the 19th Century it went the way of most of the arts and crafts; the machine made product degenerated into extreme ugliness. Fortunately, a reaction has set in bringing a return to simplicity of treatment that is more in harmony with the material itself.

Two of the foremost modern Swedish silversmiths, working in both silver and silver plate, are Baron Erik Fleming and Jacob Aengman. The former has his own shop, and no product is turned out that has not been the subject of his personal direction and supervision. He has a high technical skill and a genuine feeling for the inherent quality of the medium in which he works. Form is an important attribute, the extraneous decoration being apparently the least essential to him. He reveals a marked sympathy with the modern ideal of simplicity of contour and integrity of form. Some of his most exquisite work is almost austere in its absence of ornamental detail. Standardization is inevitable. In a silver coffee service, this designer reveals the beauty of line and form that can be obtained in a handmade product which is later used, with slight modifications, as a model for a set turned out by Gullsmedsaktiebolaget.

The gleaming silver surfaces have received their most modernistic treatment among the Swedish workers from Wiven Nilsson who uses angles with extremely successful results. Wolter Gahn and Karl Wojtech are also among those who concentrate their attention on pleasing contours and subordinate the details of their designs. Especially graceful and harmonious are the lines of the candelabra and candlesticks designed by Elis Bergh for C. G. Hallberg's Guldsmedsaktiebolag.

The illustrations on page 104 reveal interesting examples of the work of modern Swedish silversmiths and craftsmen in pewter. In every case is a noteworthy absence of undue elaboration, the designers preferring to concentrate on form rather than on extraneous ornamentation. The pewter, as befits the material, is somewhat simpler in both line and decoration than the silver. Designs in both mediums are characterized by great delicacy and purity of line; where decoration does appear, it is handled with the utmost restraint. Swedish silver and pewter are available in this country in a variety of excellent designs. They may be obtained from the department stores indicated in the captions and from the Danish and Swedish Silversmiths, in New York City. The remaining pieces illustrating the article can be had by writing to the Stockholm firms mentioned.

Windmills of Old Times

(*Continued from page* 112)

Brill mill is the earliest dated post mill still standing in England, for it bears the date 1668. It is unique in that it stands on common land, and not on privately owned ground. When on the death of its owner it was bought and put into repair the writer was responsible for advising as to what should be done. Unfortunately, little money is available for its upkeep, and unless some is forthcoming the mill will once again become derelict.

Bocking windmill is another post mill. In this case it has a roundhouse enclosing the supporting beams and forming a store house. It has been restored and was opened to the public on November 23, 1929.

The windmill at Sprowston is in the process of being saved. This mill is said to be the original of the windmill in Crome's painting of Mousehold Heath, Norwich. The fantail at the rear, which automatically turns the mill to face the wind, is a later addition. George Borrow knew this mill when he lived in Norwich, but the only windmill mentioned in his books—a mill in Anglesey mentioned in *Wild Wales*—has disappeared. Sprowston Mill contains a very early example of ball bearings, with large cast-iron balls each as large as a cricket ball.

In France, a tax has recently been imposed upon the sails of windmills, and as a result many mills have been dismantled. Some are still at work, however, as is evidenced by the photographs. The fine post mill is at Marcke, near Calais, and it was at work when the photograph was taken. The tower mill is at Moeringham, between Calais and St. Omer. It has stone walls 4′ 6″ thick and, like the mill at Marcke, makes wheat flour. Similar mills exist in Quebec Province today, though only one or two are working. The smock mills are at Clair Marais, just outside St. Omer. They are marsh mills, and drain the land by means of wooden Archimedean screws. It is to be hoped that the French Society for preserving old windmills will be successful in its efforts.

Pewter

will please the modern bride as it did the brides of '76

PEWTER's history is long and proud. The Chinese wrought strange gods of it two thousand years ago. The Romans brought it with them to Britain. But it was in Colonial America that the art of the pewterer reached its height. Brides of that period cherished presents of pewter above all else—kept their candlesticks and platters polished bright.

Brides of today find gifts of pewter equally acceptable. It is very much in vogue. It has a mellow beauty all its own. Its cool, low luster and simple patterns blend perfectly with present trends in decoration. Best of all for the donor, there is a profusion of individual pieces and sets, with a correspondingly wide range of prices!

In choosing pewter for a bride, or for yourself, look for the three "touch marks" shown below. You'll find them in the finest shops. On graceful bowls and candelabra, on tea or coffee services, on sturdy pitchers and porringers, on quaint lamps and tobacco jars—on a host of pleasant pieces like those pictured on this page. Each of them assures you of authentic design, honest craftsmanship and moderate price. They mark all the varied products of the International pewterers.

If you'd like to know more about pewter, we'll gladly send you our free Booklet P-58, "Pewter Through the Centuries." It tells the story of ancient pewter and pictures modern pieces. Write for it. Address Pewter Department, International Silver Company, Meriden, Connecticut.

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All Kelvinators may be purchased on easy terms through Kelvinator's ReDisCo monthly budget plan. Free illustrated folder describing the complete new Kelvinator line will be mailed on request. Ask your dealer about the new Kelvinator Recipe Book

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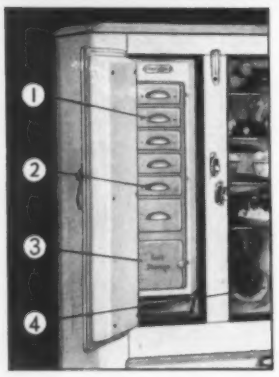
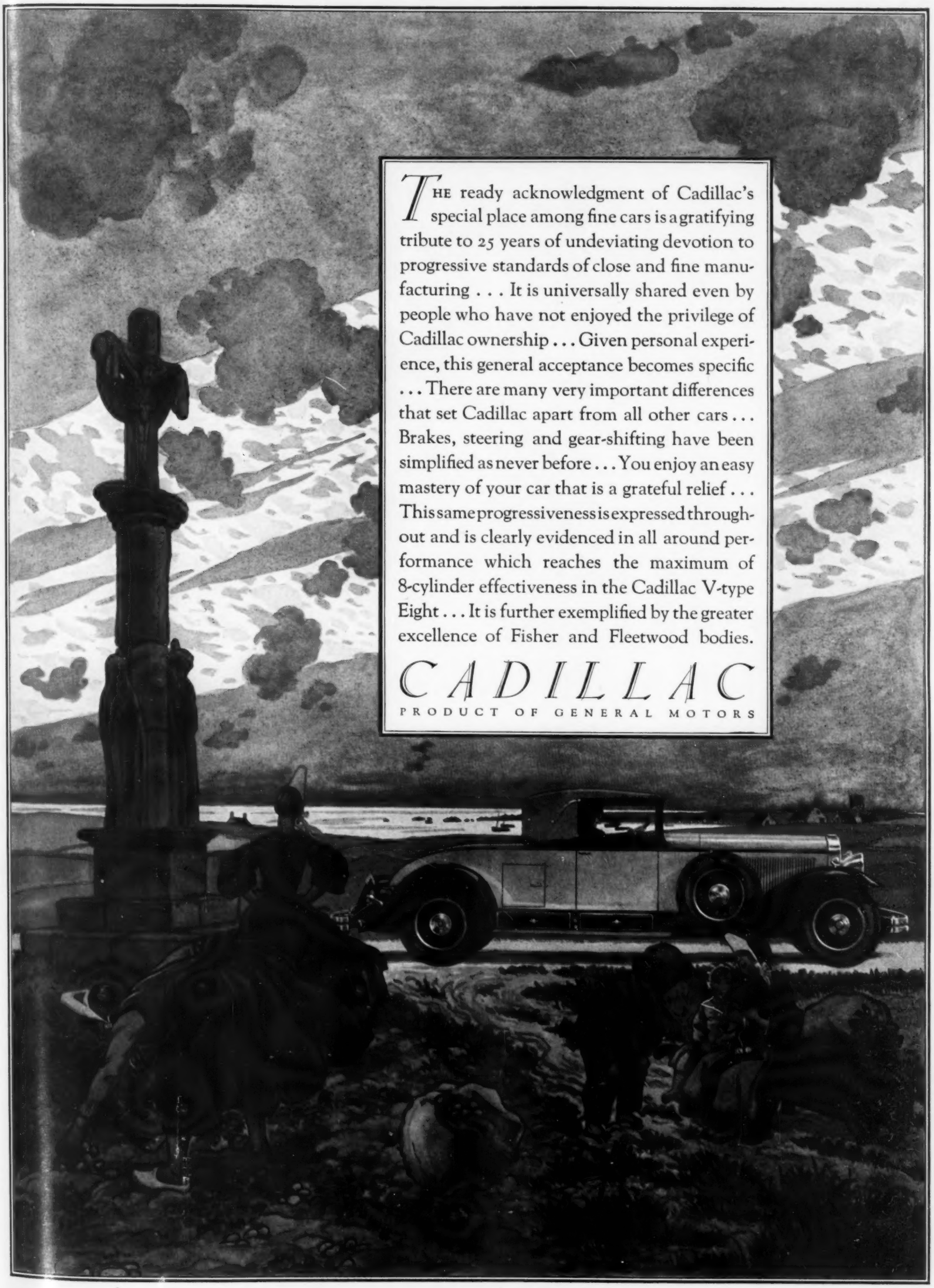


4 way cold

KELVINATOR



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FANTOM by name as well as by nature . . . a radiator of high efficiency and low visibility . . . and offering the following advantages:

It warms the lower part of the room in the "living zone" with sun-like, radiant heat, as well as the upper "living zone," maintaining a more uniform temperature and effecting a real saving in fuel.

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It can be painted to harmonize perfectly with any interior decorative scheme.

The FANTOM is the model your Architect would choose for himself, and he will welcome your suggestion to use this type of radiation that furnishes perfect heat, saves room, and contributes to the beauty of home.

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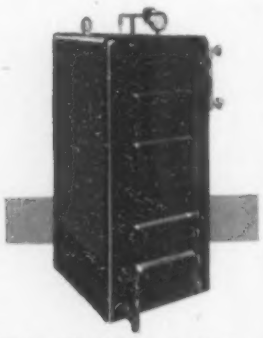

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DIVISION OF
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Is the bathroom the least attractive room in your home?

No longer is it the fashion to neglect the possibilities of the bathroom as a beautiful interior. Architects and interior decorators are giving it quite as much consideration as the other rooms. Home owners are replacing the old plumbing fixtures and refurnishing the bathroom to make it a worthy part of the home.

The inspiration for this new trend in bathroom furnishing came from the finer forms and beautiful colors created for plumbing fixtures by "Standard" designers. The new "Standard" Plumbing Fixture designs reveal new beauty in the simplicity of their lines and the perfect balance of their proportions.

When you are planning to remodel or refurnish your bathroom you are invited to visit a "Standard" Showroom to see these new designs in all the new and exclusive "Standard" colors: Ming Green, T'ang Red, Clair de Lune Blue, Ionian Black, Ivoire de Medici, Rose du Barry, Orchid of Vincennes, St. Porchaire Brown and Royal Copenhagen Blue as well as white.

To suggest the possibilities of the bathroom as a modern interior, the Standard Sanitary Manufacturing Company has published the book "Color and Style in Bathroom Furnishing and Decoration." It illustrates interesting arrangements of plumbing fixtures in bathrooms that are original both in design and color harmony. A copy of this book and, if desired, the details of an easy financing plan, will be sent to you on request.

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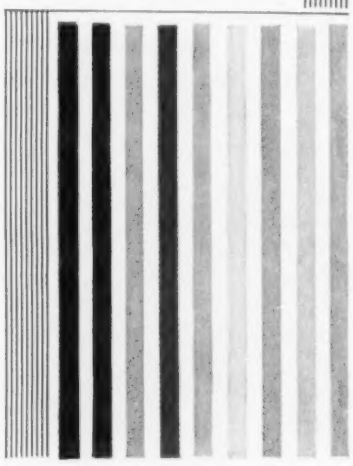
PLUMBING FIXTURES



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Diamond-leaded Fenestra Casements . . . as typically English as a country squire . . . lend authentic atmosphere to this comfortable library, planned by C. Howard Crane of Detroit, with decorative suggestions by the Harry J. Dean Company. To harmonize with these beautiful steel windows, crewel embroidered drapes are hung from an antique wrought-iron pole. Arched bookcases are sunk deep in the dark wood-paneled walls.

But these Fenestra Casements are more than a delightful adaptation of the most modern type of windows to a period home. They are an excellent example of Fenestra possibilities in group effects. Separated by heavy stone mullions and extending almost the full width

of the room . . . they have perfect balance and proportion.

A finger touch opens the swing leaves wide . . . closes them snug-tight against storm without the need of weather strips. There's no warping, swelling, sticking or rattling. Glass may be cleaned on both sides from within the room.

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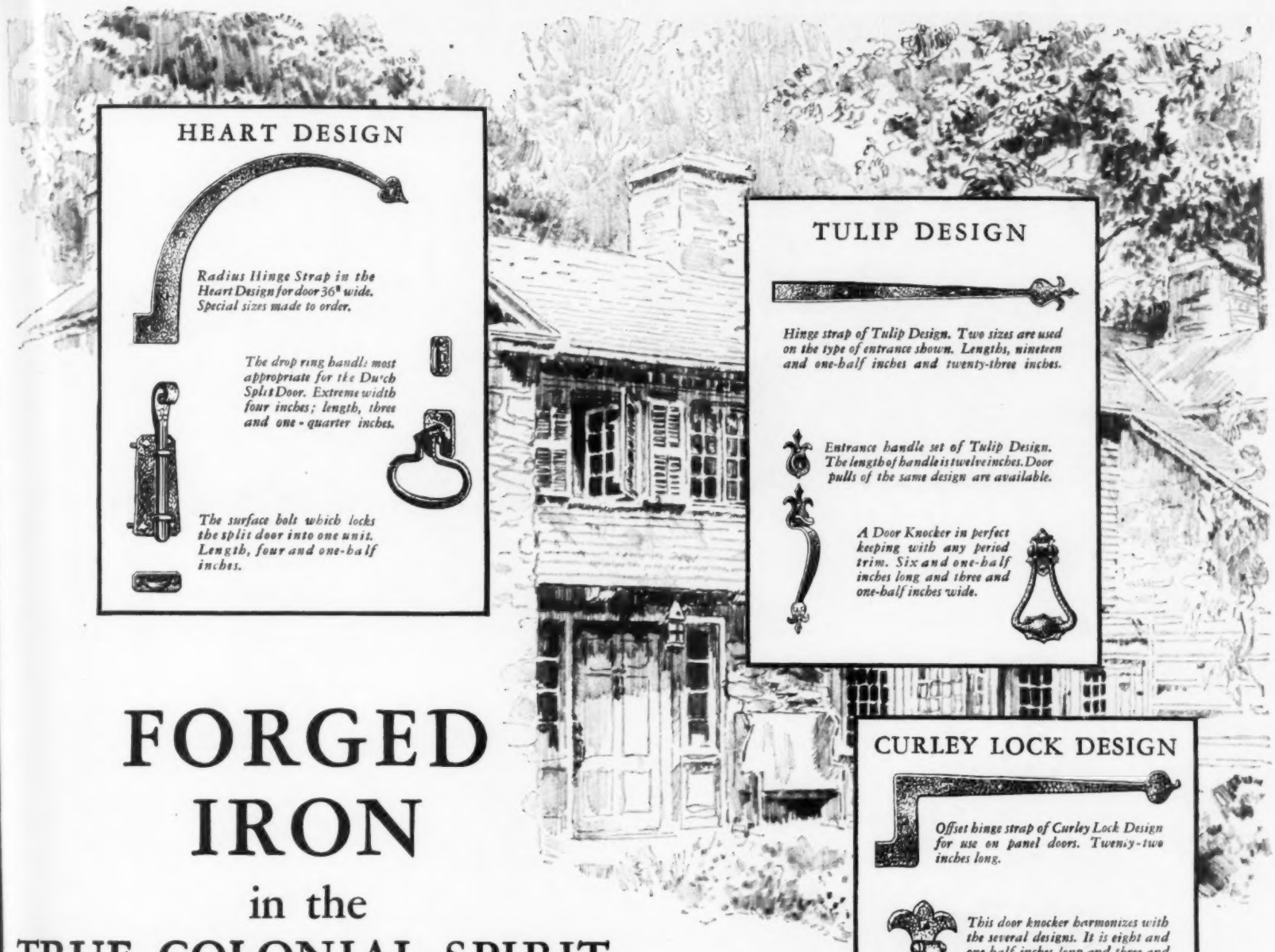

HEART DESIGN

Radius Hinge Strap in the Heart Design for door 36" wide. Special sizes made to order.

The drop ring handle most appropriate for the Dutch Split Door. Extreme width four inches; length, three and one-quarter inches.

The surface bolt which locks the split door into one unit. Length, four and one-half inches.

TULIP DESIGN

Hinge strap of Tulip Design. Two sizes are used on the type of entrance shown. Lengths, nineteen and one-half inches and twenty-three inches.

Entrance handle set of Tulip Design. The length of handle is twelve inches. Door pulls of the same design are available.

A Door Knocker in perfect keeping with any period trim. Six and one-half inches long and three and one-half inches wide.

CURLEY LOCK DESIGN

Offset hinge strap of Curley Lock Design for use on panel doors. Twenty-two inches long.

This door knocker harmonizes with the several designs. It is eight and one-half inches long and three and one-half inches wide.

Entrance handle set of Curley Lock Design. The handle is ten and three-quarter inches long.

FORGED IRON
in the TRUE COLONIAL SPIRIT

McKinney Forged Iron Hardware, long known as "The Jewelry of the Home," is authentic. Every design reflects the spirit of the days when some sturdy blacksmith with the soul of an artist beat out by hand the charming hardware fittings used then in the best home: Every piece possesses the rugged grace and pleasing texture which always identified the work of the old-time craftsman.

McKinney Forged Iron Hardware is manufactured in six master designs. The three illustrated, Heart, Curley Lock and Tulip are of the Early American Period—correct for any type of Colonial House. The Warwick is essentially English; the Alhambra is of Moorish influence; while the Etruscan is of Latin extraction.

In re-creating these lovely patterns, McKinney has preserved the beauty and character of each period, changing only the construction so as to make each piece adaptable to modern building requirements. Everything needed for outfitting a home of any type now is available even for the modest priced home: Entrance door sets such as handles, drop rings or levers operating cylinder locks; hinge straps and strap hinges; interior latch sets; hammered old brass and iron knobs or lever handles; garage hardware; and door studs. Each design is furnished in three rust-proof finishes—Dead Black Iron, Relieved Iron and Rusty Iron. The Relieved Iron often is designated as Flemish or Swedish Iron.

That you may study and compare the beauties of all designs, McKinney offers a beautiful Brochure illustrating their proper application. Use the coupon to request your copy.

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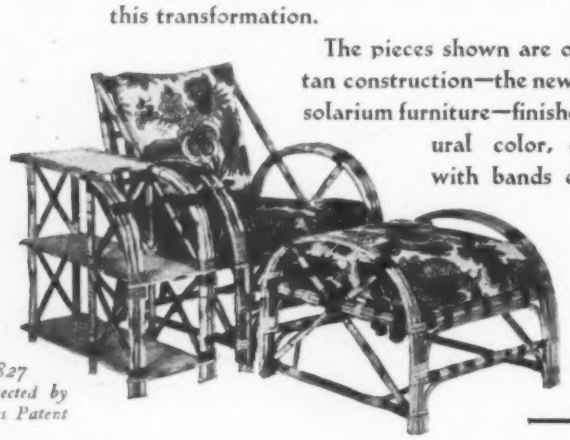
DECORATED in the modern manner, your Solarium will become a smart, comfortable, and altogether alluring retreat. Furniture of the new designs illustrated, with draperies and rugs to harmonize, will effect this transformation.



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The pieces shown are of all-rattan construction—the new vogue in solarium furniture—finished in natural color, decorated with bands of French enameled cane in bright colors, and upholstered in a fine imported fabric. Sons-Cunningham rattan designs are protected by patent, and the purchaser should guard against imitation by looking for the nameplate on the bottom of each piece.

Sons-Cunningham furniture is built for those who seek originality of design, the finest quality of materials and workmanship, and unusual upholstery combinations. It may be seen in the most representative display of designs and color combinations in the Sons-Cunningham Showrooms, where you are cordially invited to call. Purchases may be made through your dealer or decorator.

A portfolio of colored prints and other illustrations will be mailed upon receipt of twenty cents—stamps or coin.

Sons — Cunningham Reed & Rattan Co., Inc.

ESTABLISHED 1886

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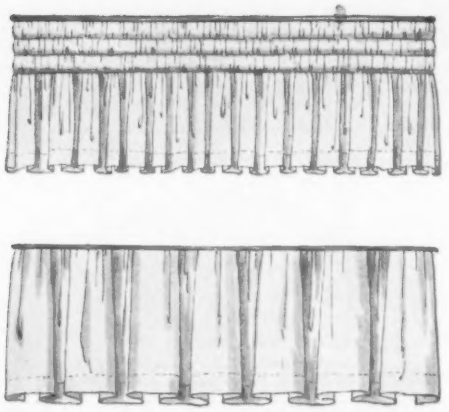


The slip cover may be finished with a skirt, shirred or box pleated. As illustrated at the top, three rows of gathers at the top of a ruffle six or seven inches wide are sufficient. Two inch box pleats are also effective

The Making Of Slip Covers

(*Continued from page* 106)

cover at this place. A tuck of about an inch is pinned across the front edge of the top of the chair and one across the front edge of the seat. (See central illustration on page 106.) These tucks are later slit and cut down to be welted. The inside of the arms and wings is then fitted. Allowance must be made for pockets at the sides of the seat and between the front and the wings. The two small sections which cover the front of the arms are fitted last, as shown by the large sketch at the bottom of page 106. After this initial pinning and cutting, each step of the way must be retraced and the cover refitted more smoothly. All joining seams are then pinned together. This must be done evenly, without pulling, and care taken to secure the pins from falling out. Before taking the cover off the chair all edges should be trimmed. Finally the cushion is fitted and cut.

All visible seams except those at the back and sides of the seat, which are concealed by the cushion, and the seams joining the wing pieces to the arm pieces, are welted, French seamed, or bound. Which of these methods shall be used must now be decided. Binding has a tendency to shrink when cleaned or washed, therefore welting with self or contrasting color, or French seaming is preferable. Whether the seams are to be welted or French seamed, the order of procedure is the same. Supposing that they are to be welted, we proceed as follows.

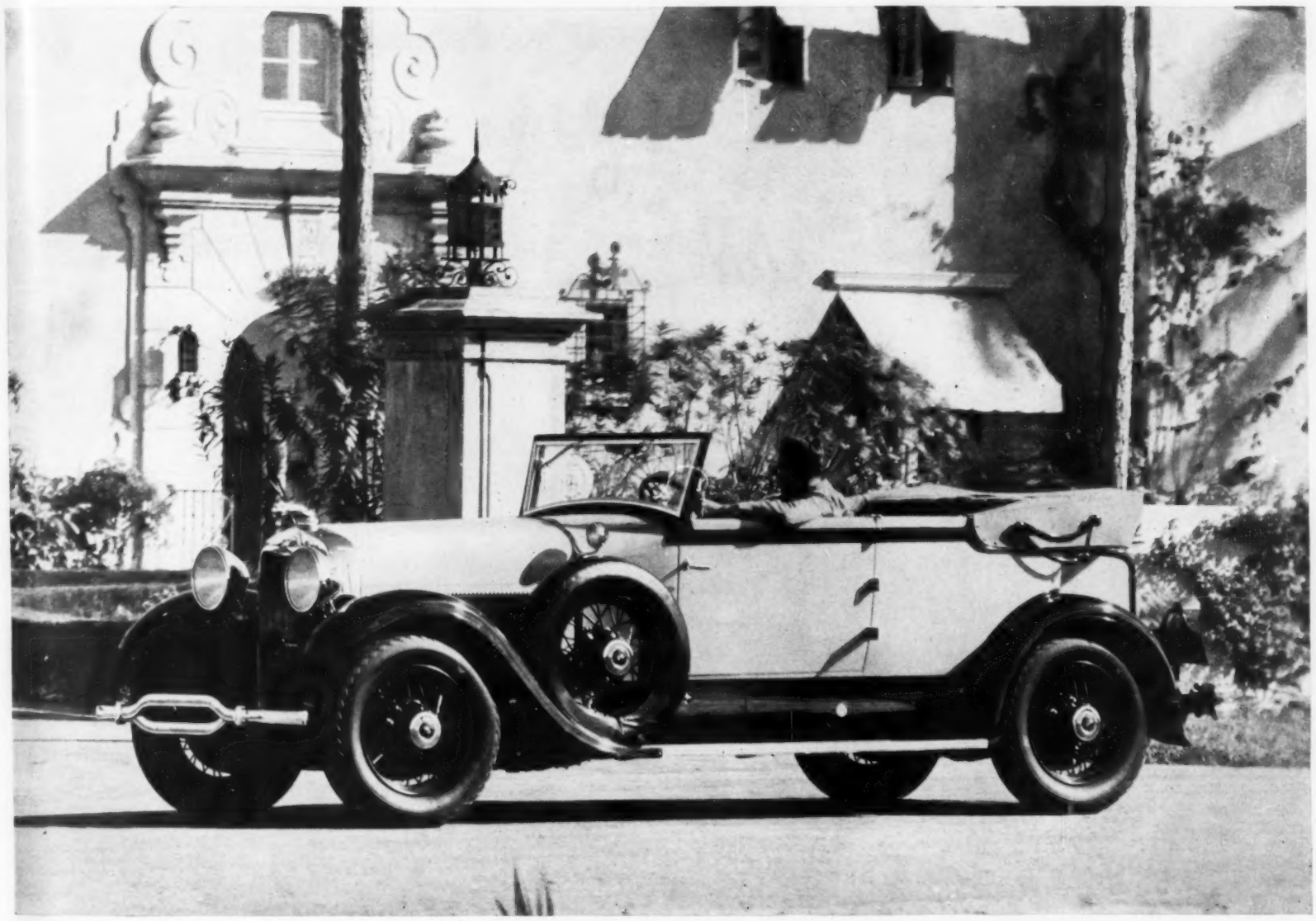
All seams not to be welted are sewn first. To permit the snug fitting cover to be put on and off, one side of the back of the cover is hemmed, the back edge of the adjoining side of the cover is welted to a strip of material about an inch wide, and the back is secured to this strip with snaps. The seam joining the back to the other side of the cover is then welted, from top to bottom. Then beginning at one arm, welt the top seam of the arm, the front seam of the adjoining wing, the top seam of the wing, the top seam of the back, the top seam of the other wing, the front seam of that wing, and the top seam of the other arm. Welt the top edge of the front; then welt the sides of the front to the wing pockets, from top to bottom. Welt the front edge of the seat and lastly welt each front arm piece, beginning at the bottom of the outside edge and finishing where it joins the apron. Then the cushion cover is welted. At the back bottom edge a flap must be provided for inserting the cushion. This is finished off and fitted with snaps as was the back flap of the chair cover.

Most people prefer to finish the slip cover with a skirt—shirred, box or knife pleated. If a skirt is not desired, the cover can be finished just below the upholstery line and trimmed with a narrow binding. Shirring requires fifty per cent fullness; that is, measure the distance around the bottom of the chair allowing half as much again for the fullness. Box pleating requires one hundred per cent fullness—twice the distance around the bottom of the chair. Knife pleating requires three times the distance around the bottom of the chair. If an added note of interest is desired, the front panel of the cushion may be shirred, box or knife pleated to match the skirt.

Before being covered for the summer, upholstered furniture should be cleaned to prevent the soiled fabric from deteriorating. Pile fabrics provide admirable lodging places for moths and unless thoroughly cleaned may be ruined by these pests if covered for any length of time. Wooden surfaces are better left uncovered, for many woods have a tendency to mildew under cover. Lengths of thin window shade sticks placed in the pockets will keep the slip cover firmly in place.

Weltings and bindings of glazed chintz and other fabrics are available made up in all the wanted colors. These easily applied trimmings come in one, two, three, and four color combinations, in plain as well as figured fabrics. Sometimes a plain and a patterned material are used together. Harmony must reign between both the color and texture of the trimming and the slip cover fabric. A copper colored slip cover may be trimmed with blue glazed chintz. Peach, blue, and yellow are effective when combined, as are also yellow, rust and green. The *ombré* tones of one color which are so popular in many phases of home furnishings are equally smart when used for trimming on summer slip covers.

THE LINCOLN



THE DIETRICH CONVERTIBLE COUPE

It is built for distinguished service

A PERSONAL AMBITION to build the finest motor car possible, an ambition backed by virtually unlimited resources . . . capital, laboratories, mines, mills, the inspirations of scientists, the pooled experience of able engineers. . . . Out of these comes the Lincoln, a thing of lithe vitality and enduring stamina.

In its making, those operations that best can be performed by hand are in the painstaking hands of fine craftsmen. Things that best can be done by machines are done by machines that are the admiration of the engineering world. These make delicate measurements or precise applications of tremendous force beyond the power of even the rarest craftsman. Costly to secure and maintain, the use of these machines often materially slows up production. But there is no intention to build the Lincoln in large quantities.

Thirty thousand separate inspections, during the making of each Lincoln, ensure that each shall be what its makers intended . . . an almost living thing at which they can point, in the privacy of their consciences, and say: "Without stint of men, money, time and trouble, this is the best that can be done."

An interesting installation in Clinton, Mass., Hutchins & French, Architects

There....

that's where to put the radiator!

The vexing question of how to keep the radiators out of sight almost answers itself—when the radiators are Robras 20-20. They fit in the most convenient place of all—in the wall.

Instead of destroying the effect of fine windows, these out-of-sight, out-of-the-way radiators can be easily installed under the sills. In your home or apartment there is four inches of waste space (just the depth between the inner and outer walls) . . . all ready to receive the Robras 20-20 radiator.

But why not let us tell you more about this interesting, compact, quick-heating radiator? Just send the coupon below—today. ROBRAS 20-20

ROME BRASS RADIATOR CORPORATION, ONE EAST FORTY-SECOND STREET, NEW YORK, N.Y.

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Send me information on Robras 20-20 Radiators.

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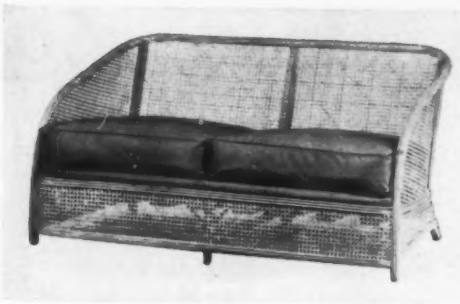


A well-designed settee made of natural colored cane trimmed with green enamel bands. The cushions are covered in bright blue waterproof fabric. Gimbels

Outdoor Furnishings

(*Continued from page 66*)

equally important, along with these practical qualities is a wealth of really distinguished designs. There are plain tone effects in pastel as well as stronger hues; wide and narrow stripes in excellent color combinations, pigskin and snakeskin patterns particularly interesting on 20th Century metal furniture, suède finishes in lovely colors; silver and gold leathers, and a linen weave in solid or two-tone effects, delightful for willow furniture. Unusually successful also for outdoor furniture is a narrow candy stripe in two tones. Tan and brown, yellow and orange, pale and deep pink, green and blue are some of the combinations available in this simple, smart design. Floral patterns with large designs are much in demand in these new glazed fabrics as well as novelty textures and rough surfaces. Jade green and grass green and peach are the leading shades, with blue and orange more in use this year than ever before. These glazed fabrics may be purchased from Frances T. Miller.

Finally, garden umbrellas have never been so attractive. In place of the ubiquitous striped canvas, we now have umbrellas covered in sun-resisting, waterproof materials having the soft luster of silk and patterned in all-over flower designs on a peach, yellow, green, blue, red or black background. Or, if preferred, the umbrella may have a plain center and a brilliantly flowered border. From the Mayhew Shop. Quite different in type and unusually smart is a garden umbrella covered in waterproof material decorated in a marbleized design. From Margery Sill Wickware.

Note—*Suggestions in regard to problems of porch or terrace decoration will gladly be offered by House & Garden's Readers' Service*

Papier Mâché—An Affectation

(*Continued from page* 114)

and an occasional body color of imperial purple, bronze grounds, as well as those of silver and gold, and when the landscape was painted there was the color of earth and sky and sea.

The vogue—that really amounted to a rage—which this highly decorative ware enjoyed in the 19th Century is evident from the innumerable articles which were made of *papier mâché* and decorated in its several modes. As furniture, there are side and arm-chairs; tables of many kinds—tip-tops, especially round, oval, or with elaborately shaped outlines; tea-poys, pier tables in pairs; writing-, work- and sewing-tables in a great variety of forms, beautifully outfitted in ruby velvet or other lovely textiles fashionable in that day; cabinets—large and diminutive, often in secretary form, combining drawers and cupboard sections; bookcases, bedsteads, chests of drawers. Panels were painted for sedan chairs and carriages, for doors, for chair backs and other furniture, screens—especially pole screens, hand screens, and tops of panels. Even a piano case was attempted but disastrously, as it lacked the resonance of wood. Caskets and boxes of many types were extremely popular for trinkets, for work of various kinds, carefully arranged for its accessories; for stationery and writing. Tea-chests were much in vogue. Blotter and album covers, inkstands and paper racks; card-cases and trays, bellows, mirror frames, brushes and other toilet articles, vases, decorative tazzas, baskets and bowls, *liqueur* stands, tea-caddies, tea-trays, and buttons were made to the popular fancy.

Of all these articles, the most persistent and most practical are the trays, because they are light to carry and highly ornamental. Of these, there are many varieties, decorated in the styles of the various periods, and of types well known to collectors. Sandwich trays are straight edged. Windsor trays are oval with a turned-over edge. Gothic trays are outlined variously in more or less elaborate curves. King's Gothic has a scooped rim; Queen's Gothic is variously curved; Sandwich Gothic has the rim partly flat. The Victorian pattern, made by Walton, is circular with a scalloped outline; and the Walton Sandwich is outlined with four semicircles.

Articles are sometimes marked. Some pieces from the factory of Jennens and Bettridge are marked, as are some from Clay & Co., Walton & Co., Mapleton, Loveridge, Deans & Benson, Deans, Alderman, Illidge, and others. As many as 600 men were at work at one time at Walton's. But Jennens and Bettridge were the undoubted leaders in this once popular industry, which drew to itself the work of many excellent artists and artists-in-the-making who later became notable.

REPOUSSÉ

gives sculptural quality to this rich tea service

Antique in origin, but modern in feeling, the art of repoussé defines beauty with careful modelling of raised surfaces . . . with interesting lights and shadows. This delightful tea service by Reed & Barton is notable for its finely-executed repoussé design. Your jeweler will gladly show you the pattern—No. 575A.

Linen, courtesy of Mossé, Inc. Accessories, courtesy of Miss Higgs, Inc.

REED & BARTON
TAUNTON, MASSACHUSETTS
STERLING ESTABLISHED OVER 100 YEARS SILVER PLATE
TRADE MARK
TAUNTON, MASS. (R) NEW YORK, N.Y.
STERLING

from . . . . 'THE HOUSE OF FINE HOUSEWARES'

COFFEE BIGGIN

Here's the secret of real French drip coffee. Boiling water poured through the coffee *once* captures all its rich, fresh flavor. Vitrified china, brown or green. *1½ cups* **$1.25** . . *2¼ cups* **$1.75** *5 cups* **$2.75**, *6 cups* **$3.75**, *8 cups* **$4.75**

ICE CROCK

Keeps an abundant supply of ice cubes always ready for summer's extra demand. For cracked ice, too,—also picnic ice cream and ices. Steel case in mahogany enamel. "Pyrex" glass interior. Gallon capacity. Each **$10.00**

LAZY SUSAN

A private merry-go-round, right on the table. No music, however—not even a squeak—as it quietly revolves to serve you the cream, sugar, jam, syrup, etc. Solid mahogany. Heavy glass top. 19″ diam. **$16.50** 23″ diam. **$21.00**

TABLE MATS

The bright, attractive plating on these mats is a real silver lining to prevent cloudy heat rings from marring your table when sparsely spread with warm weather lingerie. *Round 6″, per doz.* **$5.** *Oval 10″, each* **$1.** *Oval 12″, each* **$1.75**

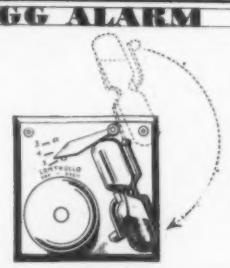
For Languid Summer Days

Even the everyday management of one's household seems a task in warm weather, so we've culled from our brimming shelves of new ideas these few that hold promise of a real vacation from bothersome home routine.

KITCHEN SET

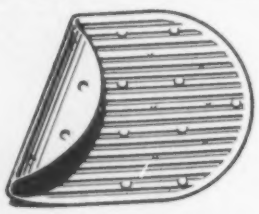
Saves muddling through a drawer when the pancakes demand a good turn. Quickly put up and has 2 heavy aluminum mixing spoons, gravy ladle, pancake turner, batter mixer and bright, nickled rack. Complete **$2.35**

EGG ALARM



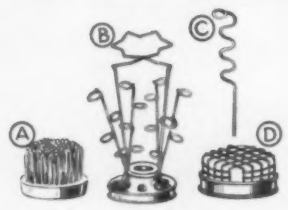
It doesn't scare the egg, but it does call your attention with a melodious carillon tinkle when the desired minutes of boiling have elapsed. A fine cultural influence on your eggs to prevent their becoming "hard boiled". **$1.00**

FOOTSURE BATHMAT



Just a humble film of soap can cause the downfall of the mighty. To preserve one's regal grandeur, even when the toga has been cast aside, we recommend this sanitary rubber mat with its patented vacuum grip. 24x16″ **$2.95**

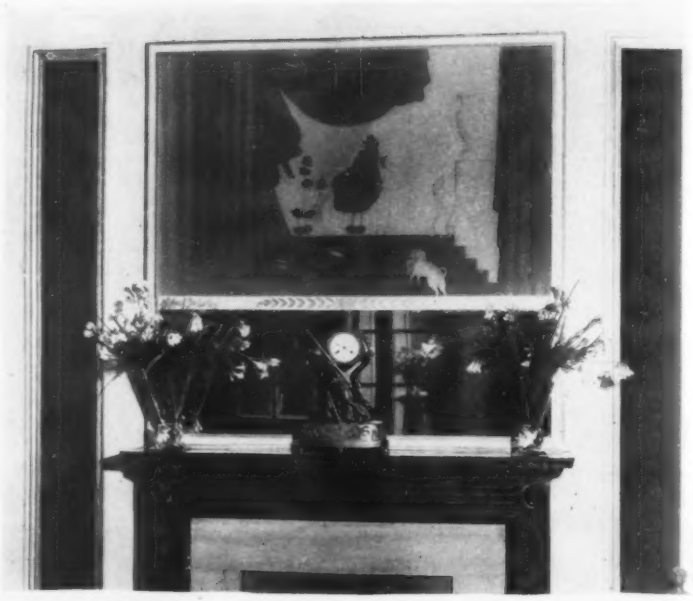
FLOWER HOLDERS



Maybe the lilies of the field don't need clothes, but any of the bright blooms from your garden will feel all set up in these cleverly designed holders. A—2¾″ diam. **$2.** C—per doz. **$1.20** B—6″ high, **$2.** D—4¼″ diam. **$1.00**

Send check, money order, C. O. D. instructions, or charge account references. Delivery prepaid within 100 miles—to points beyond, charges collect.
(Write for our folder C "SMART HOUSEWARES")

Hammacher, Schlemmer
145-147 EAST FIFTY-SEVENTH ST. ~ NEW YORK
Near Lexington Avenue ~ Phone: VOLunteer 4700



Above is a photographic mural used as an overmantel decoration. This was originally a sketch six by nine inches. It was photographed and enlarged to approximately a yard and a quarter square. Jones & Erwin, decorators

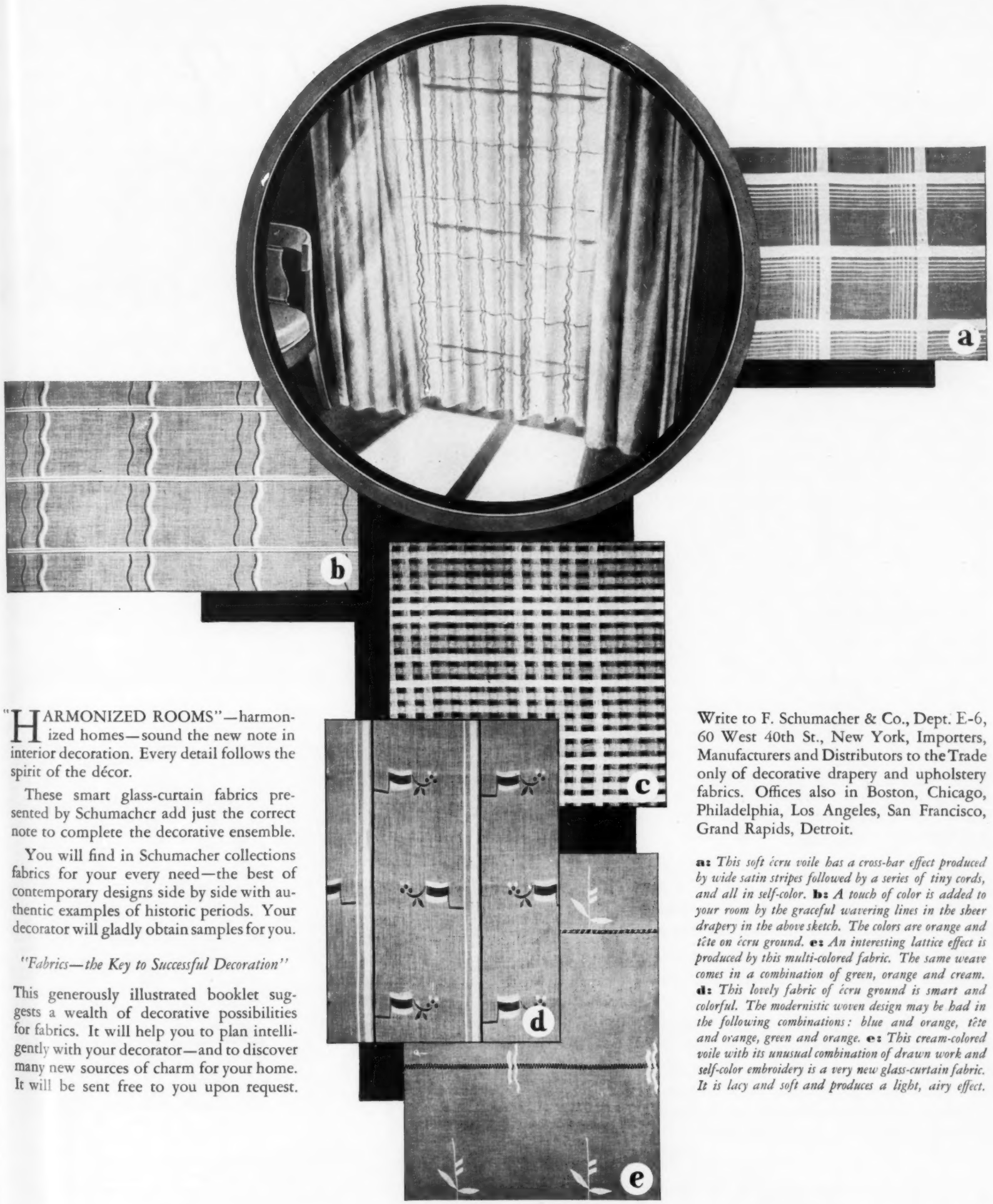
More About Photographic Murals

PHOTOGRAPHIC murals, which have recently made their appearance as a result of prolonged experimentation by the Eastman Kodak Company, make possible a happy association between modern photography and the art of interior decoration. As first explained in the April issue of House & Garden, this process means that any desired scene that has been photographed from any source whatsoever is printed by the projection method on specially treated photographic enlarging paper for the purpose of mural decorations. The photographic paper comes in sepia or gray and the result is an artistic print which was exposed and developed in the same manner as any photographic enlargement. These murals may be colored with oils, pastels, or water colors. Pastels are the most successful as they can be quickly applied and mistakes easily corrected. The paper may also be varnished, to protect the wall and give an antique effect.

The decorative appearance of a photographic mural is its main charm and any one with the least spark of imagination can readily visualize the possibilities of this medium for unusual wall decoration. When photographic murals were mentioned in the April House & Garden, they were featured as wall papers and panels, the illustrations showing several rooms with walls either entirely covered with this type of paper or only partially covered. In the latter treatment the murals were used as panels framed by narrow moldings. Since the appearance of this article, so great has been the interest in this novel type of wall decoration that we hasten to suggest still another use. This is as decoration for the overmantel, the overdoor, or any wall surface in a room that needs accenting with some unusual type of ornamentation. The space over a sofa or console in the living room, or above a long sideboard in the dining room, offers an excellent chance for the use of photographic murals.

The overmantel is such a focal point of interest in most rooms that it deserves a distinguished method of adornment. A photographic mural made from a picture of some cherished scene, a reproduction of an ancestral portrait, some old print revealing a pet hobby are among the subjects suggested for this important spot. The photograph shown at the top of the page illustrates an overmantel that has been enlarged from a small 6 x 9 inch sketch to a photograph almost a yard and a quarter square. Overdoors may echo the same note as the overmantel, with added views of the same theme.

Aside from wall treatments in the more formal interiors of the house, photographic murals may be used to excellent advantage in the less serious rooms, such as nurseries, sun rooms, powder rooms and private bars. For instance, the children's playroom may have upon its walls enlargements of fairy tale scenes, castles, famous pictures, historic scenes, views of pet animals or a panorama of country life. For the older children, photographic murals of maps of the constellations as well as the various countries will be of great assistance in their school work. Ceilings may also be treated in this fashion. In his study, the man of the house may surround himself with pictures of his favorite hobby—golf, sailing, hunting, or that memorable fishing trip may be brought to life again in a detail over the mantel, or over the entire wall, at a comparatively low cost. The price of photographic murals ranges from 80 cents to 2 dollars a square foot to cover the cost of the enlarging process.



"HARMONIZED ROOMS"—harmonized homes—sound the new note in interior decoration. Every detail follows the spirit of the décor.

These smart glass-curtain fabrics presented by Schumacher add just the correct note to complete the decorative ensemble.

You will find in Schumacher collections fabrics for your every need—the best of contemporary designs side by side with authentic examples of historic periods. Your decorator will gladly obtain samples for you.

"Fabrics—the Key to Successful Decoration"

This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent free to you upon request.

Write to F. Schumacher & Co., Dept. E-6, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the Trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

a: *This soft écru voile has a cross-bar effect produced by wide satin stripes followed by a series of tiny cords, and all in self-color.* **b:** *A touch of color is added to your room by the graceful wavering lines in the sheer drapery in the above sketch. The colors are orange and tête on écru ground.* **c:** *An interesting lattice effect is produced by this multi-colored fabric. The same weave comes in a combination of green, orange and cream.* **d:** *This lovely fabric of écru ground is smart and colorful. The modernistic woven design may be had in the following combinations: blue and orange, tête and orange, green and orange.* **e:** *This cream-colored voile with its unusual combination of drawn work and self-color embroidery is a very new glass-curtain fabric. It is lacy and soft and produces a light, airy effect.*

SMART GLASS CURTAINS PRESENTED BY F·SCHUMACHER·&·CO

INEXPENSIVE as a few smokes

An always-cold refrigerator, plenty of ice cubes, for as little as 50¢ a month

Cigarette money! Too small an amount to think about twice! That describes the cost of operating an Electrolux.

Fifty cents a month for gas and water is all it costs to run Electrolux in some localities. And no matter where you live, the cost is usually far less than that of any other automatic refrigerator—about half what you pay for ice.

And for this trivial sum you get perfect automatic refrigeration. You get constant, steady cold; a safe food temperature; all the ice cubes you can use.

But no noise—never a sound to disturb you, to get on your nerves. Electrolux can make no sound, either when it's new or when it's old. For it has no machinery. Not a single moving part to wear, to vibrate, to work loose as time goes on.

In place of machinery Electrolux uses only a tiny gas flame and a mere trickle of water to circulate the refrigerant, freeze the ice, maintain the cold. There's nothing to worry about; nothing to need attention. Where there are no city mains, Electrolux can be operated with Pyrofax Gas.

The refrigerant is sealed for life inside a rigid one-piece steel unit. It never needs renewal. Even the tiny gas flame is guarded by an automatic shut-off that turns the gas off, should the flame ever go out.

These advantages have put Electrolux in tens of thousands of fine modern homes and apartments the country over.

Yet its purchase price is only about the same as other makes—$195 to $430 at the factory. Liberal purchase terms. A complete line of models at the showroom of your gas company or other distributor. Write for complete illustrated information. Electrolux Refrigerator Sales, Inc., Evansville, Ind.

ELECTROLUX

THE *Gas* REFRIGERATOR

A tiny gas flame takes the place of all moving parts

Hostess Model Electrolux shown above has 9.2 square feet of shelf space area and makes 45 large ice cubes.

L U X U R I O U S T R A N S P O R T A T I O N

The trained and richly saddled mounts, which carried the fine flower of medieval nobility in the royal sport of Falconry, spelled supreme luxury in open-air travel of the middle ages

AMONG Packard owners, motoring for the sheer joy of open-road travel remains an ever-thrilling sport.

For Packard cars are more than mere utilities. They offer release from the humdrum—freedom for the spirit of youth. Packard transportation is swift, silent and supremely luxurious. Driving is an untiring pleasure—riding a restful comfort.

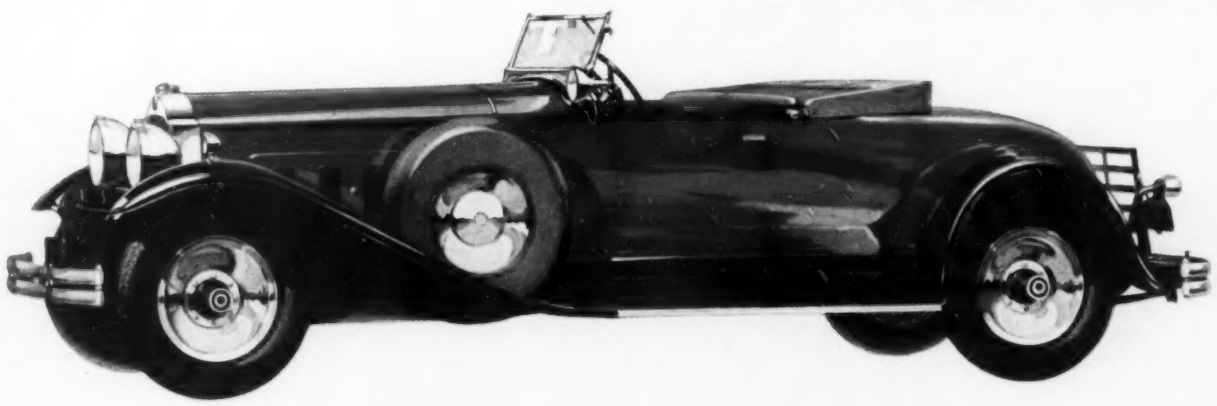
No car among all the many Packard Eight models better expresses the joy of open-air motoring than the slim and graceful Roadster—nor typifies more fully the slender beauty of the always-modern Packard lines.

Families owning more than one car find the Roadster a delightful complement to a distinguished Packard Sedan or Limousine. As an all-purpose car for the bachelor or the family of two it is both smart and distinctive. The roomy and comfortable rumble seat provides for guests—the trim top and snug curtains can make it almost a Coupe in inclement weather.

Pictured below is the Packard Roadster on the DeLuxe chassis. It is also available in the Custom line and in the increasingly popular line of Packard Standard Eights—with a wide selection of colors, gay or modest, as you prefer.

PACKARD

ASK THE MAN WHO OWNS ONE



The friendly CUSHIONED FLOOR *in living-rooms flavors hospitality with comfort*

WHERE you are most at home — *in your living-room* — this restful, yielding flooring brings new comfort. It combines with the silent resilience of rubber a dignified and permanent beauty.

You may use it if you choose without other floor coverings. It possesses the well known *insulating* qualities of rubber — warm in winter, cool in summer. It is non-resonant and pleasingly tempers noise. It absorbs the sound and is impervious to the scuff of footsteps. Furniture does not mar its mellow patterns. So long as you live with it, the tough and pliant surface protects the companionable coloring of the design.

Goodyear Rubber Flooring has laboratory cleanliness. Day by day in the rooms of your house you learn how easy it is to care for. In bathrooms it is proof against water. In kitchens it reduces fatigue. In bedrooms it preserves a quiet orderliness. Year after year in living-rooms where friends and family gather you will enjoy its restful silence, its permanent cushioning, its generous and hospitable beauty.

For attractive booklet, descriptive of this modern floor material, write to Goodyear, Akron, Ohio, or Los Angeles, California.

GOODYEAR

RUBBER FLOORING

Copyright 1930, by The Goodyear Tire & Rubber Co., Inc.

She bags the *bouquets* but never a *Beau*

MANY in Chicago society can remember when Mildred caught her second bouquet. The year was 1917. "Surely now, she will be the next to marry," they said, remembering the old adage. Everybody was marrying; war, romance and matrimony were in the air. It was almost a foregone conclusion that the groom would be one of the nice young men training at Fort Sheridan. But somehow or other, none of them seemed interested in her after they really got to know her. The years rolled on . . . Mildred was still attractive, still catching bouquets. But there her luck ended. Matrimony seemed further off than ever. The truth was that Mildred repelled others without knowing why. And none of her friends had the courage to tell her.

You never have it?-*what colossal conceit!*

Surveys show that not one person in ten escapes halitosis (unpleasant breath). It may be absent one day and present the next. Its causes are many: excesses of eating or drinking, decaying teeth, pyorrhea, fermenting food particles in the mouth and slight infections of the gums, mouth, nose or throat, from which unpleasant odors arise.

Whatever the cause, halitosis is an unforgivable social fault. It is unforgivable because it is inexcusable. And it is inexcusable because it can be promptly overcome by the use of full strength Listerine, the safe antiseptic, as a mouth wash.

Being a germicide capable of killing 200,000,000 germs in 15 seconds, Listerine checks decay and infections which cause odors. Being also a powerful deodorant, it promptly gets rid of the odors themselves. The breath is left sweet and clean.

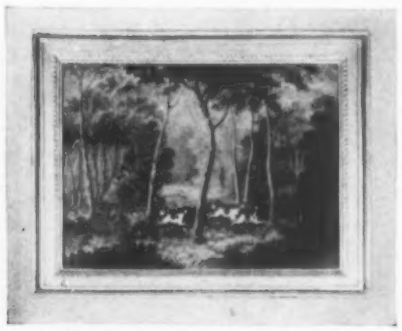
Rinse the mouth with Listerine before any business or social engagement. Keep a bottle handy in home and office. It puts you on the safe, polite and acceptable side. Lambert Pharmacal Co., St. Louis.

End halitosis with LISTERINE

THE SAFE ANTISEPTIC

Ralph Wood Pottery Toby Jug, decorated in brown, blue, black and green. Staffordshire, Circa 1755. Height 9½" $400

One of a collection of 55



An original old English Shooting Painting by S. J. E. Jones, Circa 1815. Size of canvas 22" x 28" $2000

One of a collection of 15

Original 18th Century Silk-Needlework Picture 12" x 14" $375

One of a collection of over 200 beautiful examples

THE ARTICLES *illustrated above were selected from the large and varied collection of antique English furniture, china, sporting paintings and engravings on display in our galleries.*

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House & Garden's Bookshelf

THE OLD COTTAGES AND FARMHOUSES OF NORFORK. By Claude J. W. Messent, A. R. I. B. A. Norwich, Norfolk, England: H. W. Hunt.

IN ENGLAND as in this country each year sees more fine old houses torn down to make way for modern structures, or else undergoing such extensive remodeling as to entirely abandon their original character. It is rarely the well-known, much photographed places that disappear, for these are regarded as historic monuments. Such houses as Mr. Messent has illustrated in his splendid book are the ones that are doomed; and these far more than the occasional treasured "gem" truly represent the real architectural heritage of any land.

It would, of course, be impossible to save these houses, for architectural interest alone cannot combat economic reasons. Much gratitude therefore is due those who, through sketches or photographs, record for those of the future the appearance of the little known buildings.

The Old Cottages And Farmhouses Of Norfolk is filled with drawings of such places. That many of these houses are well off the beaten track is attested by considerable in the way of unfamiliar detail, unfamiliar at least to the American architect's eye, even though the present demand for English types in his own work has made him make somewhat of a study of that architecture. An interesting, well written introduction explains the general characteristics of the domestic architecture of Norfolk, while the following chapters go into detail concerning the various types of construction used in this district.

J. F. H.

ROCK GARDEN AND ALPINE PLANTS. By Henri Correvon. New York: The Macmillan Company.

EVER since M. Correvon's memorable visit to America several years ago the rock garden fraternity in this country has been looking forward to the day when this dean of them all should place between the covers of a book the rich fruit of his lifetime devotion to the cause of alpine plants. That he has now actually done so with abounding completeness will make this spring a red-letter season in the history of horticultural literature.

Rock Garden And Alpine Plants is all that one could possibly expect from the famous Swiss master. In it is the essence of his sixty years' indefatigable concentration on the plants of the mountains, presented with a fidelity, feeling and humbleness of spirit which win the heart no less than they fill the mind with specific knowledge. It is a book of fundamentals as well as details and presents the physiology (almost the psychology) of alpines with absorbing clarity and a wealth of practical facts.

Going through the substantial volume chapter by chapter, one is particularly caught by the section devoted to the relation between mountain conditions and climate and the physical characteristics of alpine plants. No one could read this without feeling the winds, the vast snows, the brilliant sunshine of the high passes and catching the spirit of the dauntless wee plants which flourish under them. With such a background the other chapters follow with the naturalness of summer upon spring: Acclimatization and Cultivation of Mountain Plants, Limestone and Granitic Soil Plants, Growing Alpines In Sphagnum, The Wall Garden, The Rockery, Conservation of Alpine Flora, The Fernery, Terrestrial Orchids, Hardy Cacti, and, last of all, Plants for the Rockery and Wall or Alpine Gardens—a superb and exhaustive 360-page list, with descriptions and cultural directions. To spotlight the text are excellent illustrations in both half-tone and color.

Rock Garden And Alpine Plants is a memorable garden book, a horticultural classic. With it M. Correvon puts a fitting cap to his life work. Its leadership and influence will endure for many years to come.

R. S. L.

LAWNS. By F. F. Rockwell. New York: The Macmillan Company.

OF the rather many useful little books that have recently been contributed toward pleasurable and successful gardening by this versatile and prolific writer this is one of the most useful and most excellent. With proper appreciation of the essential part that a good lawn makes in enhancing the beauty of home surroundings and in forming almost any landscape, he thoroughly discusses, in a style that is clear and spiced with dabs of sly humor, all the details that enter into making good his assertion that "a lawn may be established anywhere where there is enough light to make grass grow." And his proving that the expense of construction need not be so great as it commonly is, constitutes a notable and perhaps the most valuable feature of the work. The traditional advice about preparing the soil deeply he finds unwarranted, for examination shows that "the greater mass of grass-roots, probably over ninety per cent, occupy the top two inches of soil. Below four inches the roots are few or non-existent." Consequently and because he has discovered that grass-roots *possess an unusual affinity for humus*, it is necessary to provide only from two to four inches of surface soil containing sufficient plant food and humus.

Drainage and the opposite treatment for sites and soils apt to dry out, the working up of the topsoil or dressing coat, the choice of the grass species, the sowing—with emphasis upon the desirability of sowing early in the autumn—the fertilizing and subsequent care of the sod, including the keeping of it in health in various situations and climates, and the remedies for areas that fail, all are handled in an eminently nice and sensible manner.

F. B. M.

STAIRS *do they Tire you*

Then think of the person who must carry the linen to or from the basement ✓ ✓ a breakfast tray upstairs ✓ ✓ refreshments to another floor ✓ ✓ fuel to the fireplace ✓ ✓ trunks or luggage to the attic ✓ ✓ and countless other household loads.

In addition to the fact that needless energy and effort are wasted in such tasks, strains or accidents may result when heavy or awkward loads are carried up and down stairs.

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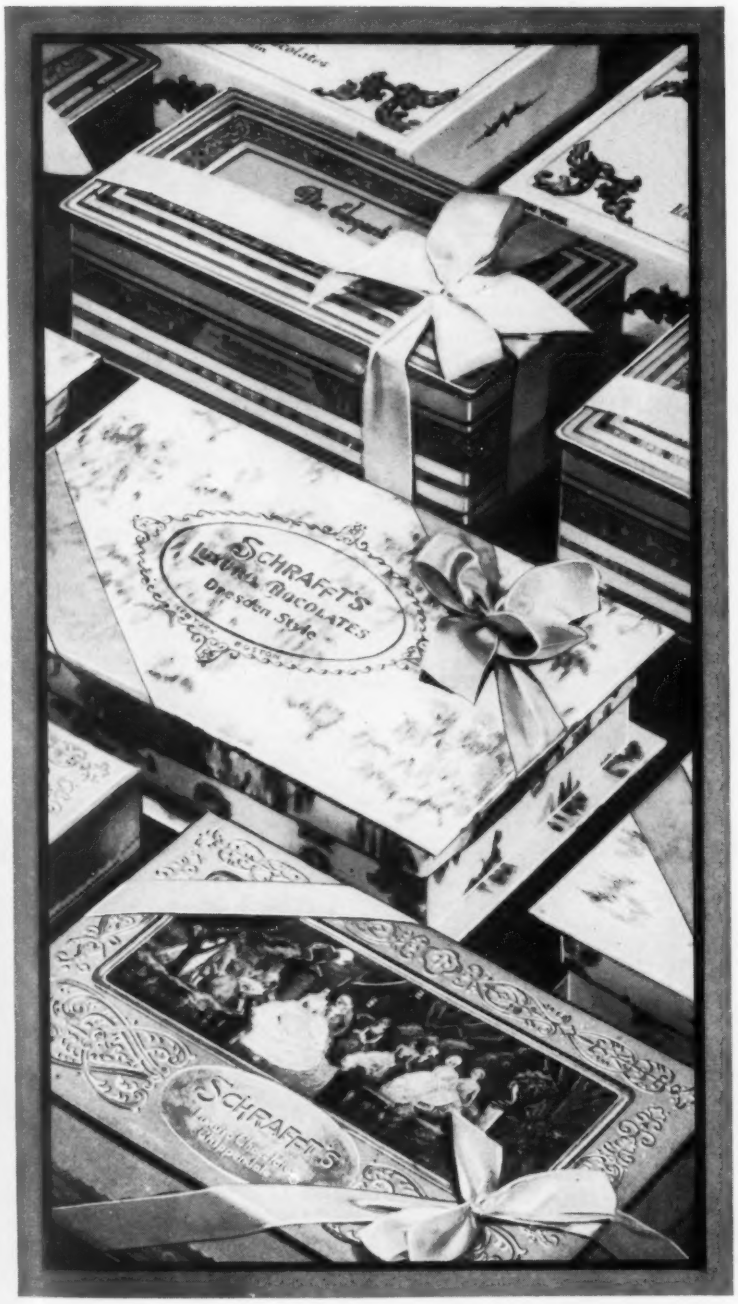

WHAT was bid is completely forgotten. What is trump nobody knows. Who should lead just doesn't matter—for the topic of talk has suddenly turned from tricks to taste. Schrafft's chocolates are being sampled!

Under the spell of such out-of-the-common goodness, it is pardonable for anyone to forget all else for the moment. Schrafft's chocolates and candies *are* uncommonly delicious!

They have long been the favorites of the well-informed —in New York, Boston, and Syracuse. Now, through recently expanded distribution, we predict that these famous candies will be the favorites everywhere!

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D'or Elegant—$2.00 a pound; Chippendale—$1.50 a pound; Dresden—$1.25 a pound; Jolivet—$1.25 a pound; Plain—$1.00 a pound; Pall Mall—$1.00 a pound; Nuts, Fruits and Creams—$1.00 a pound.

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Higgin Screens let all the sunlight and breezes of outdoor June into your home . . . keep you as cool and fresh on your porches in the evening as though you were out under the trees on the lawn . . . yet protect you completely against bugs and flies and mosquitoes.

Except to keep out insects, the trim narrow frames and almost invisible bronze mesh of Higgin Screens do not obstruct the openings at all. The view is practically as clear, and just as much light and air come in, as though no screens were there. You do not have that "closed-in" feeling that comes with the use of ordinary screens. It's really outside brought inside!

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HIGGIN ALL METAL SCREENS

Looking out upon the patio garden of Casa Adobe—a replica of a Spanish hacienda on the property of the Southwest Museum, Los Angeles, Cal.

Spanish California Gardens

Charles Francis Saunders

ON the by-roads of California, particularly in the southern part of the state, one comes now and then upon old houses whose fashion is of the time when the region was part of Mexico—low and rambling with walls of whitened adobe, roofs of red tile and a covered veranda along the front or inset between wings. Edging the veranda will usually be a strip of garden where flowers in bewildering variety crowd and riot, an undisciplined and motley mob.

In a house of this sort lives my friend Doña Margarita, an old lady of Spanish blood whose routine of life is brightened by two major devotions—her bit of garden and the neighboring old Mission church, where on the eve of every Sunday, Saint's day and festival she will be found dusting and sweeping and arranging altar flowers. A confirmed conservative is Doña Margarita, distrustful of whatever is new; and in her garden it is the flowers *de muy antes*, as she calls them, that is, of long ago, that she especially cherishes. I have found her, accordingly, a well of knowledge concerning garden plants cultivated before California became one of the United States. Ordinarily rather reticent, she becomes on this topic quite voluble, illustrating, as far as may be, from her plantings.

To begin with she tells me, everybody had Carnations (single and double) and scented wall flowers, and *alelillas*, by which I find she means Stocks; Larkspur was represented by the blue annual, and the Californians, called it by a term meaning cavalier's spur. The black-purple Scabious was a favorite, too. They called it *la viuda*, the widow—a more satisfying name, I think, than our "Mourning Bride", for it makes evident why she mourns. Then there were Poppies, Nasturtiums (always

(*Continued on page* 148)

Pacific Stereopticon Co.

Patio garden, Rancho Camulous, Ventura County, Cal. This residence dates from Spanish times and until very recently it remained in the hands of descendants of the original owners. Plantings are modern

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A Creo-Dipt house reflects your personality and saves your purse

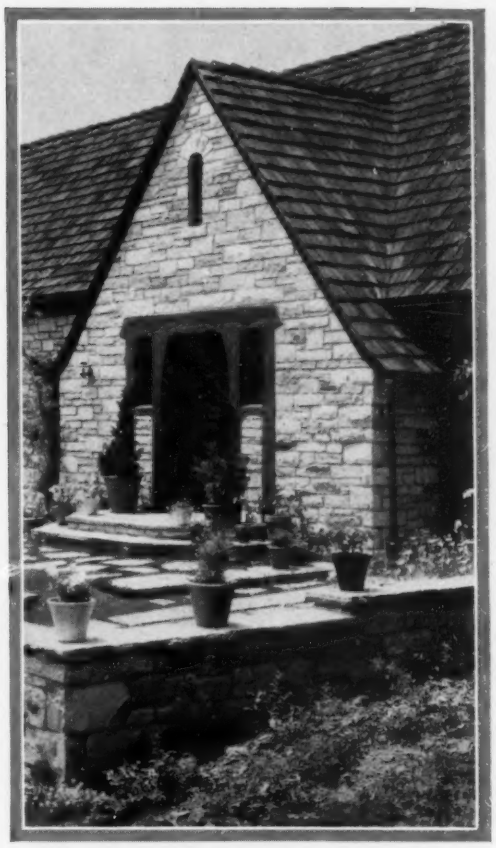
YOU COULD CHOOSE no better time to build a home of your own. Materials are cheap. Skilled labor abounds. A house presents the wisest investment of the day, one that you will never regret. And only by building your own house can you hope to get the home you want.

Build a Creo-Dipt house. Creo-Dipt Stained Shingles on roof and sidewalls will actually save enough in upkeep in the first 5 to 7 years to pay their first cost. That is because they are made only from selected red cedar—a natural insulator—and are *stained under pressure* by a patented Creo-Dipt process that forces preserving oils and 35% more color deeper into the wood.

Few building materials can be used in so many ways—on so many different types of houses—as Creo-Dipt Stained Shingles. Whether the house you build is large or small, English or Colonial, you'll find a Creo-Dipt color combination for sidewalls and roof that will give exactly the effect you want.

If you own your home now, you can have Creo-Dipts laid right over the old roof and sidewalls. It costs no more than two thorough repaintings—makes your house new—reduces fuel bill 15% to 25%—saves the entire cost in 5 to 7 years.

Ask your architect, builder or lumber dealer more about Creo-Dipts. He'll probably be able to show you a Creo-Dipt house right in your own neighborhood. In the meantime, take a moment to mail the coupon, and we'll send you interesting photographs of Creo-Dipt houses and a helpful color chart. Genuine Creo-Dipt products are sold by leading lumber dealers everywhere.



Notice the lovely ragged texture of the roof with its deep shadow lines. This effect is obtained by using Creo-Dipt hand-split pilgrims.

See what Creo-Dipts have done for this charming house. Creo-Dipt Dixie White—a flat, velvety finish, was used on the bricks.

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Enclosed find 25 cents for portfolio of large-sized photographs of Creo-Dipt homes by leading architects, old homes re-beautified, booklet of color suggestions, information on Creo-Dipt Stains and Handi-Ironing Cabinet, also name nearest Creo-Dipt dealer. I am interested in

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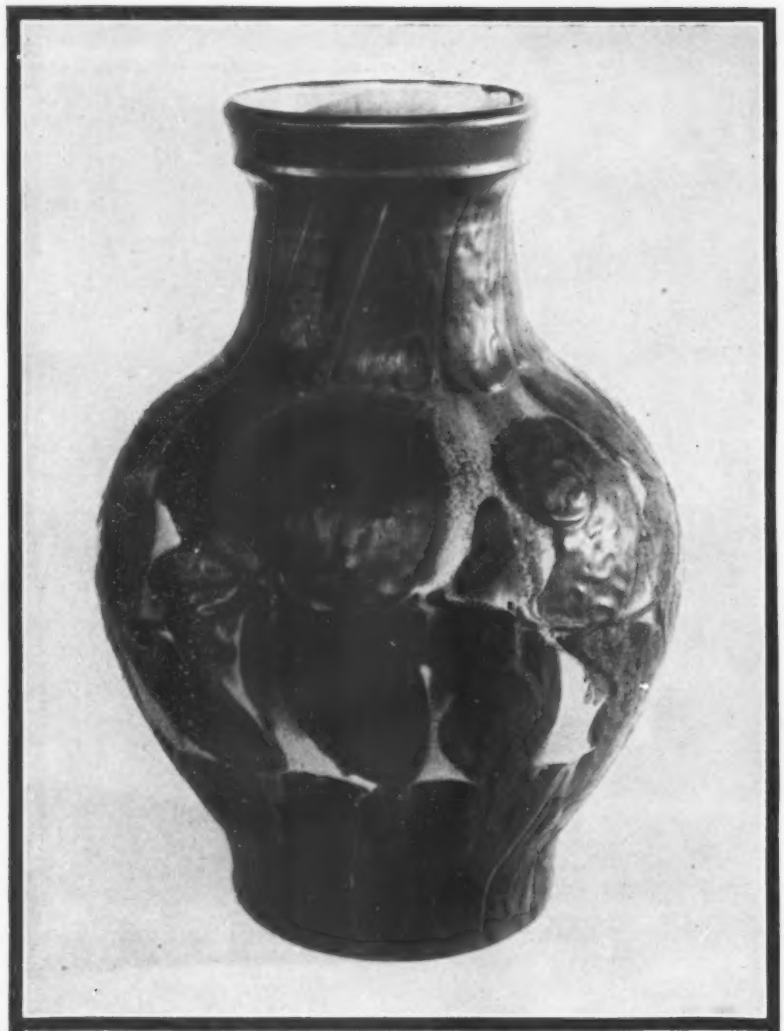

ROOKWOOD IN THE SPIRIT OF HAN POTTERY

THE Celestial Kingdom was old when the ancient Hans were young. And the green-brown Chinese earth was older still, with years beyond the thought of man. Han artists created pottery -- with form extracted from the inscrutable tradition of an ageless race, with color from the sleeping shoulders of timeworn landscapes.

This vase by Rookwood in terra verte mat glaze with brown black decorations, is as ageless as the earth whence came its clay, as eternal as the art spirit drawn from the dimness of Chinese nativity. The price is forty dollars. The height is about fourteen inches.

Rookwood pieces of enduring quality will be found at the following stores:

Tiffany and Co., Jewelers, New York City; Frederick Loeser and Co., Inc. Brooklyn; Kayser and Allman, Philadelphia; Shervee Studios, Inc., Boston; Dulin and Martin, Washington; Hutzler Brothers, Baltimore; Marshall Field and Company, Chicago; L. B. King, Detroit; Brock and Co., Los Angeles, Calif.; Lipman Wolfe and Company, Portland, Oregon. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

Rookwood Pottery
Cincinnati

THIS MARK IS ON EVERY PIECE

Azaleas For Southern Gardens

(*Continued from page* 81)

terribly destructive, destroying not only life but all that life has brought forth. One has but to travel through the South today to be reminded of what the terrible Civil War meant to the people; fine estates boasting the fairest of gardens have as a result been left neglected and forlorn. Gradually as wealth has come back a restoration of the gardens has followed and it will be only a few more years before some of the famous old homes surrounded by their gardens will have resumed in a large measure their pristine glories.

Quite recently I had the good fortune to travel in the South and visit a number of old gardens. It was like antiquing; I found myself back in the mid-Victorian age but saw flourishing in a perfection that age never knew the plants that were favorites and famous at that time. Naturally three-quarters of a century had played havoc with the knowledge of the names of these plants and there seemed to be no one who knew but, fortunately, many who cared. I saw hundreds of plants flourishing out-of-doors that our northern gardeners would give much to have greenhouse specimens of. Camellias and Azaleas in hundreds there were in rich variety but scarcely one with a known name.

In recent years the Magnolia Gardens at Charleston have taken on a new lease of life and it is now becoming customary for the flower loving people of the North and West to visit these gardens and revel in the riot of color they afford. These gardens, like others, have behind them that essential factor, time, and though they have suffered neglect through no real fault of their owners they have survived and the plants continued to make growth. The result is that the gardens are filled with material exceeding in size and in vigor anything known to us less fortunate people who live in a colder clime.

AZALEA CITY

What obtains at Charleston can easily be duplicated in other southern towns and in several instances the city fathers are alive to this fact. Especially is this true of the fine old city of Savannah, Georgia, where a well concentrated effort to make the city an Azalea city is in progress. Under favored conditions of soil and climate success will, undoubtedly, attend the effort, and within a comparatively short number of years. The drawback to the movement lies in the probability of these cities, like the gardens, duplicating material. In all the cities and the gardens that I saw it was *A. pulchra*, better known as *A. phoenicea*, that occupied the leading place. The large magenta-flowered form of this I found to be known as *A. formosa*, a name utterly unknown to me and one I cannot find recorded in any book, but at Charleston and in the old Bonaventure Cemetery in Savannah, bush after bush, magnificent in proportion, was dowered with blossoms of this Azalea. It is a variable plant and its best form is probably that seen in almost every Japanese garden and known variously as Murasaki or Omurasaki, the Purple or Large Purple Azalea. The lovely old *A. ledifolia*, more widely known as *A. indica alba*, but correctly as *A. mucronata* with pure white fragrant blossoms was also, and fortunately so, much in evidence. So, too, was the Azalea known as *A. vittata* which Robert Fortune sent from China in the Forties of the last century. Of the genuine *A. indica* I did see one or two plants but this lover of a cool, moist climate was not properly at home in the South. As a matter of fact, it is well-nigh hardy as far north as Boston, Massachusetts, although it is rarely seen and scarcely known. Now in Europe *A. phoenicea* has long since had its day as an ornamental flowering shrub. It has remained in cultivation chiefly because it makes the best known understock for the hybrid race of Indian or Belgian Azaleas. It roots readily from cuttings and grows rapidly but when it comes to flowers the color palls before that of modern races that have been evolved through the skill of Dutch and Belgian nurserymen.

DOMESTIC PRODUCTION

When Quarantine 37 went into operation this country's supply of Indian Azaleas previously drawn from Holland and Belgium was completely cut off and supplies sank; in a year or two hardly any were available. This condition aroused, and rightly so, the business instinct of some of our progressive nurserymen; these men set to work to raise here in this country a supply of Indian Azaleas. In a few years they surprised themselves, for they discovered that they could produce plants just as fine and in just as short a time as their European confrères did. And so the slough of despond has passed and today these plants in the million are available.

The value of Azaleas to the gardens of the South has not yet, either with the nurserymen themselves or with those who garden in the South, begun to be understood, much less appreciated. Another decade will see a vast change in the situation and the effect on southern gardens will be great. Looking down the vista of a few decades I can see our northern people motoring home from their sojourn in Florida through towns gay with Azalea blossoms and see them dallying to drink in the delights of color. Moreover, the season will last from February through March to early April.

The large blossomed Indian Azalea by no means exhausts the possibilities; indeed, it does not include the real wealth of beauty Azaleadom holds. Since 1920, when it was my good fortune to place on exhibition in the halls of the Massachusetts Horticultural Society in Boston the Kurume Azaleas, their fame, beauty and adaptability have spread through the length and breadth of this broad land. Like their Indian relatives they are, in the North, greenhouse subjects and it must be confessed that under these conditions they give marvelous returns. Readily propagated from cuttings, they grow rapidly and flower profusely, may be brought into blossom for Christmas or Easter and put up with a considerable amount of

(*Continued on page* 142)

MODERN AS TOMORROW

MODINE

CONCEALED COPPER RADIATORS

Modern Modine Concealed Copper Radiators put heating in the walls, out of sight. They have proven that efficient, comfortable heating need not intrude the marring note of obviousness into the modern home.

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TRADE YALE MARK

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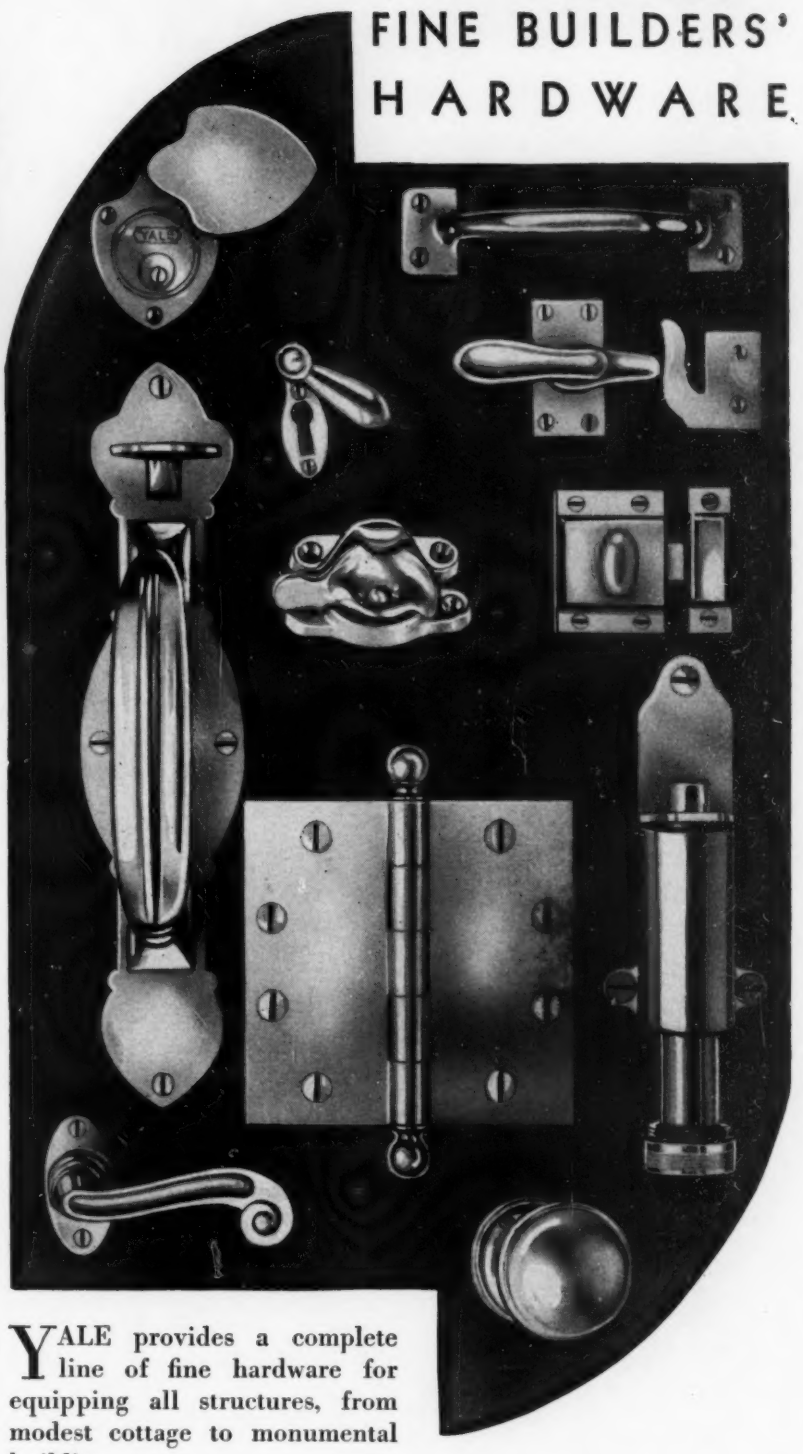

YALE provides a complete line of fine hardware for equipping all structures, from modest cottage to monumental building.

"Equipped throughout with Yale Fine Builders' Locks and Hardware" signifies the ultimate in quality, security and value. Not only the front door but all doors should be equipped with Yale Brass or Bronze Hardware. All miscellaneous trim including butts, casement fasteners, door holders and window fasteners should be Yale, for no item, however small, is too insignificant for quality.

Yale Locks and Hardware are sold by hardware dealers. Send for booklet, "Better Hardware for Better Homes."

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VENETIAN
BLINDS

IN COLOR!

In the modern home, the charm and fascination of fine furnishings have an immediate appeal. In such a scheme Burlington Venetian Blinds—in colors to harmonize with interiors—play an important part. They are in the height of fashion, and lend themselves to any decorative motif where good taste, beauty and utility are sought.

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294 Pine Street, Burlington, Vermont
Manufacturers since 1882
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free • 25¢ can of Johnson's Liquid Wax

Microscopic view of dust on furniture. Compare dry hard surface of Johnson's Wax (left) with oily film (right) which holds dust like flies on fly-paper. This explains graphically what chemists found by weighing actual dust accumulation.

to save *half* your dusting •

This is the news. Fifty per cent less dust accumulates on waxed furniture than on oil finishes. So say the chemists. Just twice as much reading, resting, playing with the children. Just twice as much "Isn't she a good housekeeper?" Exactly twice as little work!

If you'd like to try it, here's a 25c can of Johnson's Wax *free*. . . . On it goes. Easy as a beauty lotion because it is liquid at first. Then out from under the polishing cloth quickly comes your own fair face—up come a thousand little sunbeams. All the imprisoned richness of the true wood, polished to a clear radiant lustre. Dust pockets are sealed up. No breeding place for germs.

Now you're through. See how dry the surface is. Dust can't cling to it. But wait a minute. Bang! goes a candle-stick. Scratch! go smock buttons. Bad luck. Must have marred the wood certainly. No? *That's* how protective wax is.

Comes time to dust. Where is it? You haven't *seen* it go. All you know is, there's so little of it. So lightly, nonchalantly, waving your dust-rag like a pennant, you whisk! And instantly the lustrous wax surface is clear again.

• Here's a can of Johnson's Wax
—take it, please, won't you?

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Gentlemen: Please send free, 25c can (not a sample) of Johnson's Liquid Wax and illustrated booklet "Reducing the care of floors and furniture."

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From 9 A.M. *to* 5 P.M. Daily
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in Full Color

See them at Ciné-Kodak Dealers' any day this month

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Movies in full color . . . taken as easily as you make an ordinary snapshot!

Come . . . See Them

Just to learn how wonderful these motion pictures in color really are, see the special exhibitions this month at Ciné-Kodak dealers' throughout the United States and Canada—of typical Kodacolor films.

Movies that are life. For life, to the eye, is color and motion. And when you picture both you actually picture life as it really is.

The exact color of your child's eyes. The cheeks with the roses of youth. Your mother just as she is today. Every scene of your travels. All in full-color motion pictures.

Yet so simple that a child can take them!

Step in and see these movies. What they reveal will surely amaze you. The very same Ciné-Kodak (B or BB *f*. 1.9) that takes black-and-white movies takes color. The same Kodascope (A or B) that shows black-and-white movies shows color, and they are really astonishingly easy to make.

If you can look through a finder and press a lever, you can take these amazingly beautiful pictures. Then send the film to any Eastman processing station. In a few days it comes back to you, ready for projection . . . *at no additional cost;* the charge for developing is included in the price of the film.

If you can afford even the smaller nice things of today, you can afford the Ciné-Kodak. See the exhibition of Kodacolor that is being presented this month by Ciné-Kodak dealers. Eastman Kodak Company, Rochester, N. Y.

Nothing that this page can say or show can fully reveal the startling beauty of home movies in color, made with Ciné-Kodak. For Kodacolor is admittedly the greatest single triumph in the history of photography. See for yourself. Visit the exhibition this month at Ciné-Kodak dealers'. You are certain to find it interesting.

KODACOLOR

Home Movies in Full Color . . . Easy to Make

Spring Ushers In
NEW STYLES *for* FLOORS

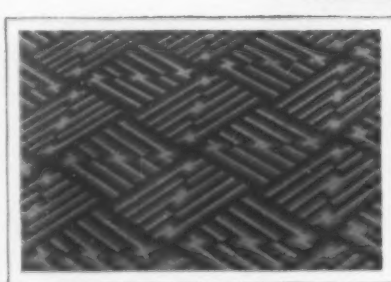
YOU are fortunate, indeed, if you are planning to dress up your home this spring. For as gay, as sparkling as spring itself is the array of refreshingly new floor fashions now showing at good linoleum, department, and furniture stores.

You will see textured embossed effects that rival rare old tapestries . . . delicate tints and shades that mirror an April rainbow . . . modern motifs that inspire new originality in your rooms.

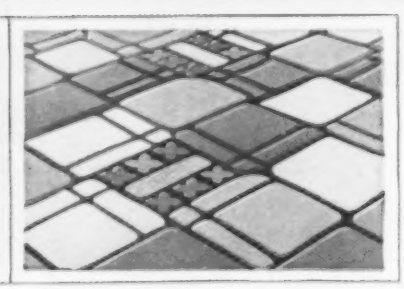
All these smart effects in Armstrong's Linoleum Floors have several virtues in common. They are foot-easy, quiet floors — warm and comfortable. Their Accolac-Processed surface is spot-proof, stain-proof, easily cleaned. When trimly cemented in place over linoleum lining felt, they bring to any room that tailor-made look so important in a well-appointed interior. And they're really very reasonable; the price range is generous enough to meet any crowded budget.

Won't you please see these latest creations of Armstrong Floor designers before you begin to decorate? And let us send you a bookful of model rooms that reveal in full color all the modern beauty of these style-setting linoleum floors. Just ask for ***"New Ideas in Home Decoration,"*** by Hazel Dell Brown, decorator. With your letter please enclose 10¢ in stamps to cover mailing cost. Address your request to Armstrong Cork Company, Floor Division, 930 Mulberry Street, Lancaster, Penna.

Armstrong's (A) *Product*



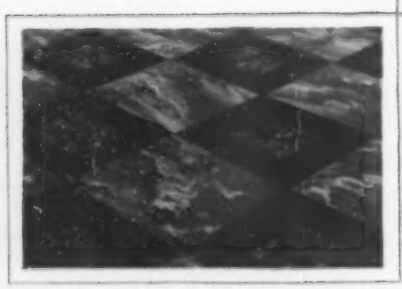
NEW THIS SPRING . . . Modernistic motif with colors softened and merged by a brand-new method, texture embossing. Ask for Design No. 3221 when you shop.



NEW THIS SPRING . . . Be sure to see this style-setting design. Ideal for sun porch or entrance hall that dares to be different. Armstrong's Embossed Inlaid Design No. 16002.

* * *

NEW THIS SPRING . . . Plenty of sparkle, yet quiet in color. This quaint effect is Embossed Inlaid Design No. 5266.



NEW THIS SPRING . . . Delicately grained marble laid in interesting color contrast. A fine foil for fabric rugs. Design No. 77.

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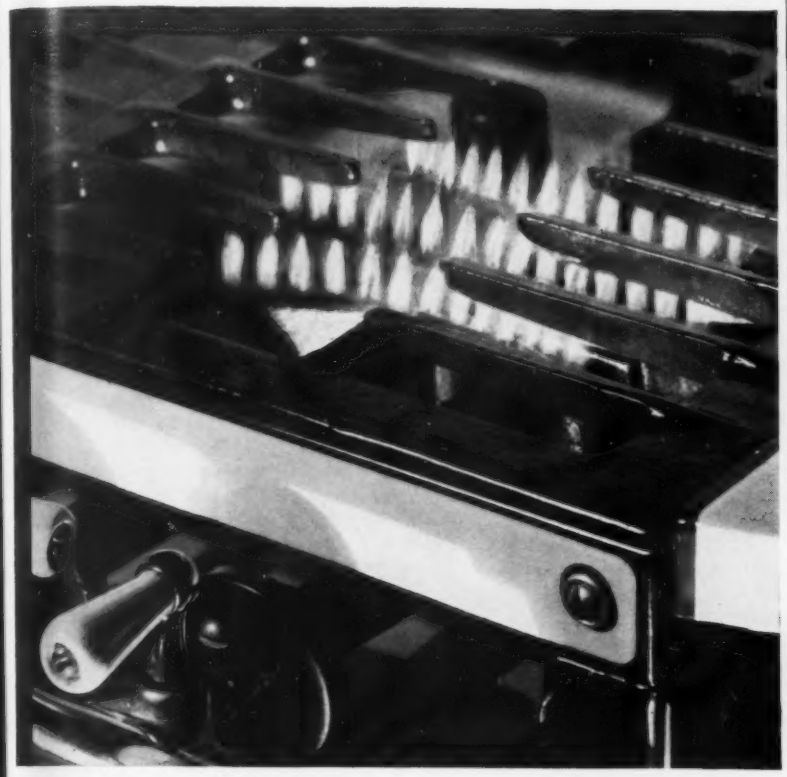
PYROFAX...real gas...
makes gas cooking possible ...no matter where you live



Any home beyond the gas mains—yours, too—can have the comfort, satisfaction and convenience of a modern gas range by installing Pyrofax. The complete installation including the range of your choice can now be had *at less cost than the price of a good coal or oil range.*

Pyrofax is refined natural gas compressed into steel cylinders for use in homes where city gas is not available. It burns with an intensely hot, blue flame. It is used with any type or size of modern gas range.

Pyrofax is a *two-cylinder* system (one cylinder of Pyrofax lasts two to three months). As soon as one cylinder is empty, the reserve is turned on and the empty one is replaced with a full one by the Pyrofax service man. This service is free—you pay only for the gas used. Pyrofax is brought through standard gas pipe to the gas range, hot water heater, Electrolux gas refrigerator, or other gas appliances. The Pyrofax two-cylinder system guarantees you as unfailing a supply of gas as if you were living in the city, next to a gas main. The manufacture and distribution of Pyrofax is directed by the world's *largest* maker of compressed gases. Reliability is insured by more than thirty years' experience.

Pyrofax is in use in thousands of homes, on farms, in camps, summer cottages, schools, hospitals and factories. Thousands of unsolicited testimonials such as the following attest its satisfaction.

"Pyrofax is excellent, my family would not be without it." "Pyrofax Service has been 100%. I do not see how it could be improved." "Certainly a great convenience and a great time-saver." (Names on request.)

NEW LOW PRICES

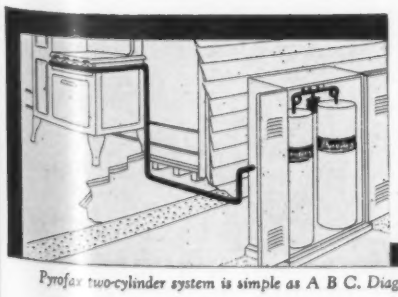
The vast increased demand for Pyrofax has made possible greatly reduced prices. You can now buy the complete Pyrofax outfit, including a gas range, at an amazingly low price. Convenient terms. Small down-payment. Look for the name Pyrofax. It is your protection against new and untried imitations.

A descriptive booklet telling you all about Pyrofax will be mailed on request.

Carbide and Carbon Chemicals Corp.
Carbide and Carbon Building
30 East 42nd Street, New York, N. Y.
Carbide and Carbon Building
230 N. Michigan Avenue, Chicago, Ill.
Unit of Union Carbide UCC *and Carbon Corporation*

OFFICES IN PRINCIPAL CITIES—TREMENDOUS STOCKS—UNFAILING SERVICE—NATION-WIDE DISTRIBUTION

PYROFAX
Gas Service



PYROFAX DIVISION HG-6-30
Carbide and Carbon Chemicals Corp.
30 East 42nd St., New York, N. Y.
230 N. Michigan Ave., Chicago, Ill.
(Please address office nearest you)
Please send me some of your interesting literature on Pyrofax and the name of the nearest dealer.

*Name*_____

*Address*_____

Pyrofax two-cylinder system is simple as A B C. Diagram shows direct piping from cabinet to range

These "Kitchen Antiques" like Kerosene Lamps

—are SO out-of-date in the MODERN *home...*

IN TOO many homes that are otherwise modern ... more than a thousand meals a year are still prepared with kitchen utensils as antiquated as the old-fashioned kerosene lamp.

KitchenAid banishes these "antiques" forever. It prepares food *electrically* . . . and prepares it much better, quicker, and far more economically.

KitchenAid substitutes tireless electrical energy for hand work in *all* the major operations of food preparation . . . it mixes, beats, grinds, chops, stirs, slices, strains, freezes, mashes, extracts, whips, creams, sieves . . . does *everything* that, by hand, takes more time and toil than washing, ironing, and cleaning combined.

KitchenAid results are uniform . . . old recipes always turn out the same . . . new recipes are always a success. Its *three speeds* duplicate *exactly,* with greater speed and efficiency, the hand motions of "whipping", "stirring", and "folding-in". And there are fewer utensils to wash.

KitchenAid is reasonably priced . . . and the nominal payments upon which it may be purchased will be found small wages indeed for such an efficient servant.

Won't you sign and mail the coupon for complete descriptive matter about KitchenAid? It will be sent entirely without obligation, of course.

More Than A "Mixer" A Complete Food Preparer, KitchenAid—

Beats eggs (1 or 10), icings, batters for cakes, waffles, etc.
Whips cream (little or much)
Mixes dough for bread, rolls, biscuits, pies and pastries
Strains fruits for butters, jellies, sauces
Sieves vegetables for soups and purees; pumpkin, etc.
Slices potatoes (thick or thin) vegetables, firm fruits
Chops meats (cooked or raw) nuts, raisins, figs
Freezes ice cream, sherbets and other frozen dainties
Grinds coffee and cereals
Shreds and Grates vegetables, cheese, cocoanut, chocolate, etc.
Extracts juice from oranges, lemons, grapefruit
Makes mayonnaise, candies, fruit whips, applesauce (without paring or coring)
Chips Ice
Shreds Cabbage
Mashes Potatoes
Creams Butter
All these things—and many more

The KitchenAid Manufacturing Co.
903 Olive Street — Troy, Ohio

Subsidiary of The Hobart Mfg. Co., Mfrs. of mixers, peelers, slicers, mills and choppers for kitchens and stores.

Sales agencies in principal cities—consult telephone directory. Distributing agencies: 173 King Street East, Toronto, Canada; 38 Charterhouse Street, London, E. C. 1, England.

KitchenAid
REG. U.S. PAT. OFF.
Electrical Food Preparer for the Home

The KitchenAid Manufacturing Co., 903 Olive St., Troy, O.
Please send your pamphlet "Extra Help in the Kitchen" to:

Name_____

Street_____

City_____ State_____ (139)

French Seamen

whose ancestors tamed the Atlantic before Columbus

SPRUNG from countless generations of seamen, the sailors of Brittany have a maritime tradition not surpassed by any race and to every Breton fisher lad may truly be applied the old sea saying, "Every hair a rope yarn, and his blood is Stockholm tar." They are of the blood of Jacques Cartier who flew the ensign of St. Malo and discovered the St. Lawrence. Unceasing watchfulness is their motto, whether at the helm of a sardine trawler or on the bridge (their ultimate goal) of the "*Ile de France*," the "*Paris*" or the "*France*"... the cabin ships "*Lafayette*," "*De Grasse*" and "*Rochambeau*" or any of the 100 ships that form the French Line fleet. From the commander to the oiler in the hold, they keep alight that flame of trust and honor that was lighted in the dim sea mists of the Breton coast a thousand years ago.

"Rochambeau"
June 7 - July 5 - Aug. 9

• • •

"De Grasse"
June 17 - July 12 - Aug. 12

• • •

"Lafayette"
June 26 - July 24

◆ ◆

"Ile de France"
June 6, 25 - July 11

• • •

"Paris"
June 12, 30 - July 18

• • •

"France"
June 17 - July 3 - July 25

Five and a half days to Plymouth, England

across the "longest gangplank in the world" from the heart of Manhattan, a waiting express for London, a few hours later the covered pier at Havre, three-hour express for Paris.

Along the Brittany Coast

French Line

Information from any authorized French Line Agent or write direct to 19 State Street, New York City

Bees And Honey Flowers

(*Continued from page 75*)

into it; and therefore Physicians do temper therewith all such Medicines as they design to keep long." In the unself-conscious if unregenerate day in which I grew up rum and honey was deemed a sovereign remedy for a cough. The prescription was simplicity itself—half and half—one part pure strained honey and one part good Jamaica rum, well shaken and partaken in doses large or small according to capacity or age whenever a paroxysm impended.

Reading the writings of the early apiculturists it is impossible not to agree with the old husbandman, Worledge, who lived and wrote in the mid-17th Century, when he says that "there is no Creature to be kept about our Rural Seat that affords unto us so much variety of pleasure as the Bee." His dwelling is a decoration, the product of his labor is nectar, and the droning machinery of his progress is the very voice of the garden. Nor is bee-keeping a difficult or expensive matter. A little attention is required at definite times, but for the most part the bees are able to look after themselves. And bee-keeping is, so to speak, a natural byproduct of gardening. "The fittest place for Bees is that whiche is in a Garden," wrote Thomas Hyll, "not farre or rather neare to the owner's house, whiche by that meanes suffereth not the windes, nor accesse of theeves or beastes." Usually the bees, like the flower garden in those old days, were under the care of the women of the family, and William Lawson, a bee-master himself, in his counsels to the country housewife says in part, "There remaineth one necessary thing to be prescribed, which in mine opinion makes as much for ornament as either Flowers, or forme, or cleanliness, and I am sure as commodious as any or all the rest: whiche is Bees well ordered. And I will not account her any of my good housewifes that wanteth either Bees or skillfulness about them."

YEARS AGO

It is certain that no Elizabethan garden "wanted for Bees," and even in my own youth most of the people who lived in our countryside kept bees. We ourselves always had eight or ten teeming hives, the ordinary white wooden kind, that stood on little stools ranged beneath a row of ancient Seckle Pear trees at one side of the garden. Our bees were Italian by birth and said to be so amiable that they would not sting even an investigative child. But they did not always bear out this good character and we were quite frequently stung and had the bruised leaves of Balm clapped upon the afflicted part by our Irish nurse maids, who were usually well versed in bee-lore from experience in the old country.

My father loved the rich, dark-colored Buckwheat honey, which John Burroughs called the black sheep of this white tribe, and always grew a field of Buckwheat near the hives. But my mother preferred the fair white Clover Honey, so my father, being of an amiable disposition and wishing to please all tastes, grew also a field of white Clover. The result was that our honey was neither the one thing or the other and, moreover, it was usually highly flavored with Mint, for below the Pear trees flowed a little brook whose banks were clothed in this pungent herb, and how the bees reveled in it!

The most prized honey in this country is the fair pale product of the orchards and the Clover fields.

White virgin honey comes from earliest flowers,
White virgin honey in the market prized;
From the white clover creeping in the field,
From the orchard blossoms that the worker scours.

Later garnered honey is apt to be darker in color and stronger in flavor. Some flowers are thought to give a distinct tang to honey. The nectar from the Basswood flowers is said to taste faintly of Mint, and that gathered from Hoarhound, Mint and Pennyroyal pronouncedly influences the flavor. Nectar from the white tubes of the Tobacco plant produces honey that is unfit for table use and this is true also where the chief diet of the Bees is the roadside wild Aster. Bees love the blue-flowered Borage, but where it is their main food the honey is dark and unpalatable. The most important honey plants in this country are the fruit trees, various Clovers, including Alfalfa, Basswood, Buckwheat, Tupelo, Goldenrod, Mesquite, Acacia, Raspberry and Milkweed.

ORANGE HONEY

In California a delicious amber-hued and very fragrant honey is made where the bees feed upon the blossoms of the Orange trees. Buckwheat honey is also fragrant. John Burroughs says that bees that have been pasturing in a field of Buckwheat "bring the delicious odour of the blossoming plant to the hive with them, so that in the moist warm twilight the apiary is redolent of the perfume of Buckwheat." It is said that where Mignonette is grown extensively enough to provide ample pasturage for the bees the honey has a most exquisite bouquet.

The famed honey of Mount Hymettus owed its fine flavor to the Thyme upon which the bees feed for so many months of the year, and the little province of France, once called Gatinais, was long famous for its Sainfoin honey, produced from the fodder plant of that name. The honey that brings the highest price today in European markets is Heather honey; it has a bright amber hue and an unusual flavor, delicious when one has become accustomed to it. The aroma of Heather honey is said to be very pungent, making itself manifest in a room where it is kept in a closed cupboard. In parts of Germany a dark, strongly flavored honey is harvested from Pine woods. It is highly prized by noble German epicures. "Boxe," says an early writer, "maketh honie of a bad smell, and which troubleeth their brains that eat it." Some flowers are said to secrete poison nectar, among them our Mountain Laurel and the quaint annual plant called Snow-on-the-mountain.

We have many kinds of gardens

(*Continued on page 140*)

White House kitchen in the home of R. L. Jurden, Kansas City, Mo. Bryant Fleming, Archt. Cabinets in kitchen and pantry are golden yellow, in silence pantry walnut brown. Included in installation are flour bins, closeted towel dryer, special enclosure for refrigerator motor.

Pantry equipment includes silver and linen drawers, half-shelves in glassware cupboard for small glasses, electric plate warmer cupboard connecting with kitchen.

From Coast to Coast . . .

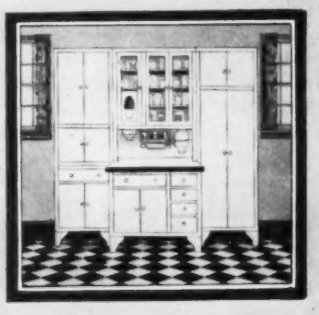
The Finest Homes Are WHITE HOUSE Equipped

For every climate STEEL is the *one, perfectly adapted* material for equipping modern kitchens and pantries. This beautiful, scientifically-made, complete line of STEEL dressers, closets, side units, tables and kindred pieces provide year after year of enduring service and absolute sanitation. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel Metal pantry sinks are included in WHITE HOUSE installations. In spotless white or attractive colors. Write for gray catalog.

JANES & KIRTLAND, INC., 101 Park Avenue, New York
Established 1840

The WHITE HOUSE Line
TRADE MARK

is made of Steel!



You can also have WHITE HOUSE standard kitchen dressers, side units, broom closets, sink units and storage closets. Carried in stock for immediate delivery. If your dealer does not carry them, write for green booklet.

8 *out of* 10 *women*

. . . asked a lot of good questions, watched the Walker answer them . . . and then decided to buy

MOST women are born skeptics. Say what we will about Walker Dishwashers, sales aren't made until the woman actually sees the machine do its job. Then eight out of every ten *buy*.

And what keen questions they ask! Here are the more important ones . . . answered very simply.

"Will it really wash, rinse and dry my dishes?" Yes, more perfectly than the most careful pair of hands . . . and in far less time.

"Will it wash pots and pans?" Yes. It will wash them perfectly. It will *not* scour or remove burned-in-food.

"Does the machine itself require cleaning?" No. The thorough water action keeps the glistening porcelain bowl clean as a china dish.

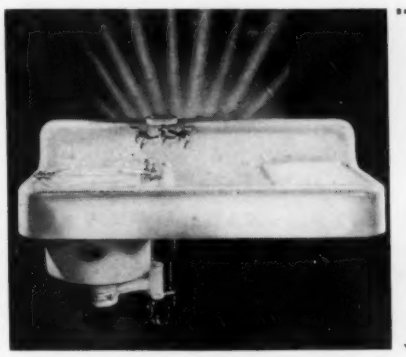
"Are my finest dishes safe in the Walker?" Yes, far more so than when they are washed by hand. The dishes remain stationary.

"Why should I have a dishwasher when I have a maid?" For sanitary reasons, to protect your family's health . . . to keep your maid contented and save her time . . . for your own use when the maid is not there.

Have *you* any further questions? If so, please use the coupon below. If not, *see* the answers to these questions, by checking No. 1 and mailing the coupon anyway. You'll bless the day!

WALKER
ELECTRIC DISHWASHERS
Sink and Cabinet Models

A few territories still open for responsible distributors



Walker Dishwasher Corporation
Syracuse, New York

☐ 1. I'd like to see a Walker work.
☐ 2. I'd like a complete booklet.
☐ 3. I'd like to improve my kitchen.
Please tell me all about your Kitchen Planning Institute.

Name.....

Street.....

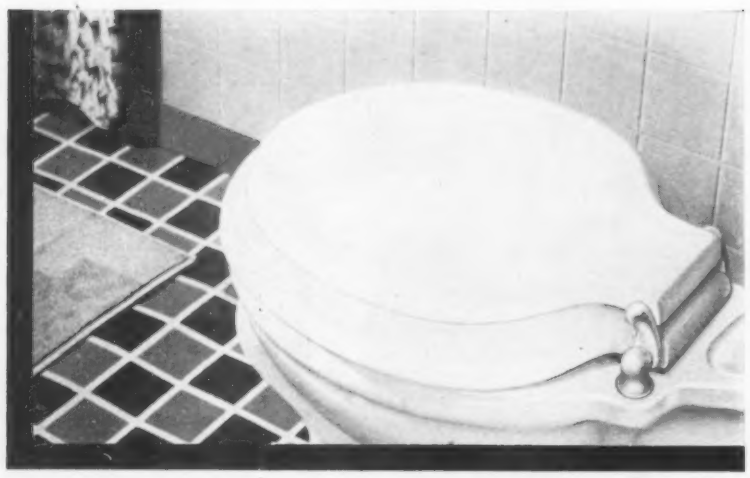
City.....State.....

H & G-6

TRY THIS ECONOMICAL WAY TO

modernize

YOUR BATHROOM!



THERE are many well-kept homes in which the bathroom has a neglected and run-down appearance. This very often is caused by a worn-out, antiquated toilet seat—a condition which can be remedied, easily and inexpensively, by replacing the old toilet seat with an immaculate Church Sani-White or Church Colored Toilet Seat. No other single item of furniture can so quickly and completely change the appearance of your bathroom from the old-fashioned to the modern.

With ordinary household tools and a new Church Toilet Seat you can transform your bathroom in ten minutes. Church Seats can be had in a complete range of beautiful pastel shades and sea-pearl tints, together with Bathroom Stools, or Chairs to match. These beautiful items of equipment will fit in well with rugs, towels, curtains and any colorful furnishings you may already have. Church Seats will not chip, crack or lose their original lustrous finish.

Write for our illustrated folio. It is full of helpful suggestions on modernizing bathrooms and fully describes the large variety of Church Toilet Seats and Bathroom Stools offered. C. F. Church Manufacturing Company, Department F-5, Holyoke, Massachusetts.

CHURCH *sani-* SEATS

"TOILET SEATS FOR BETTER BATHROOMS"

Bees And Honey Flowers

(*Continued from page* 138)

today—rock gardens, Rose gardens, Iris gardens, herb gardens—why not a bee garden, forsooth? It could not but be a delightful place. For here as in all places the hives would lend "a new meaning to the flowers, and the silence, the balm of the air and the rays of the sun." It might be situated in an angle of the house, if such there be, or in some other sheltered place, a neat pattern of little beds and borders overflowing with sweet and homely flowers, and the hives in the midst or along one side.

Hives have been of many kinds. Hollow logs set on end have been used, and an early variety was made of wicker daubed over with a mixture of cowdung and lime. Old bee-masters had very definite ideas about the kind of hive that should be used. William Lawson liked straw hives, commending them for "nimblenesse, closenesse, warmnesse and drynesse," and the ease with which they could be moved about. These hives made of "sweet wheaten straw bound with bramble" must have been very picturesque set among the riotous flowers. But apparently they had their drawbacks. Gervase Markham, a bee-master of repute in the 17th Century, commended wooden hives, saying that the straw hive "is subject to breed mice," and another early writer testifies that when they are loaded "they do usually sinke on one side (especially if they take wet) and so break the combs and let out the hony." Often the wooden hives had a peaked thatching over them which must have added to their quaint appearance. Such must have been the hives in the garden of the little Flanders village where Maeterlinck first saw an apiary and "learned to love the bees." Here the apiary was composed of twelve domes of straw, some of which had been painted bright pink, some clear yellow, but most of them a tender blue, because the gentle and wise bee-master had noticed, "long before Sir John Lubbock's demonstrations, the bee's fondness for this colour."

SITES AND FLOWERS

Today white wooden hives are chiefly used, but there is no reason why they should not be painted in gay colors, and the straw skeps that are so picturesque are easily to be had of dealers in apiarian supplies. The site for the bee garden should be open to the sun and near an orchard "in which when they (the bees) cast they may knit without taking any far flight or wandering to find out their rest." And the flowers that should be grown for their use are many and sweet. All the labiate tribe, Sage and Mints, Thymes, Cedronella, Ground Ivy and the white Archangel; blue flowers in plenty, for these are the bee's favorites. How they buzz about the Cornflowers, the Borage, the Nigella, the Anchusa, the Larkspurs and the pretty Phacelias! All the famous sweets should be there—Sweet Alyssum, Sweet Sultan, Sweet Scabious, Sweet Peas, Sweet Woodruff and so on; and there should also be Arabis and Ambrosia, Nemesias, Coreopsis, Mignonette, Cerinthe, Bergamot, Buddleia, Zinnias, Collonia, Viscaria, Gillias, Eutoca, Bartonia, *Limnanthes douglasi*, Stocks, Wallflowers, Brooms and Heathers of many kinds, Oenotheras, Snapdragon, Poppies of all kinds, Eschscholtzia, Silenes, *Saponaria calabrica*, Clematis, Violets, Angelica, Flowering Currant, Schizopetalon, Sunflowers and all "sweet herbes and flowers wherein there is no bitterness." A gay garden, indeed!

Thoreau thought the unsavory flowers of the Skunk Cabbage were the first to be visited by the bees in spring. ("Lucky," he says, "that the flower does not flavour the honey.") But one having a garden knows that the honey bees, though almost numbed with cold, find the Snowdrops, and that they also visit the early Scillas, Crocuses, Hepaticas and the Primroses and Cowslips. And we know that other places of call in the early year are the Pussy Willow and Alder catkins and the blossoms of the red Maple. Later flowering trees enjoyed by the bees are Hawthorn, Crabapple, Locust, Basswood and Tulip.

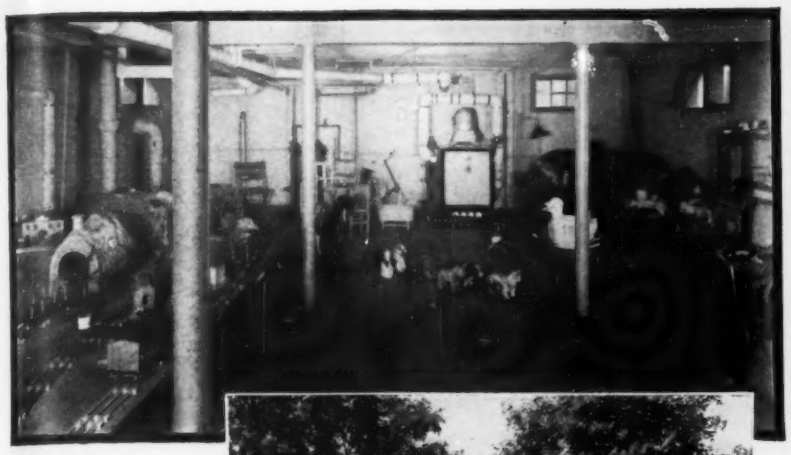
ABOUT BEE STINGS

All work among bees should be done gently but with decision. Any nervousness or fumbling is apt to provoke a painful sting. Some old bee-masters recommend drinking a glass of good beer before going among them; others wash their hands and face "therewith, which proves a good defence." Worlidge reports that he has often "gone among them in their greatest Anger and Madness only with a handfull of sweet herbs in my Hand, fanning my Face, as it were to obscure and defend it. Also if a bee do by accident buz about you, being unprovided, thrust your Face amongst a parcel of Boughs or Herbs and he will desert you."

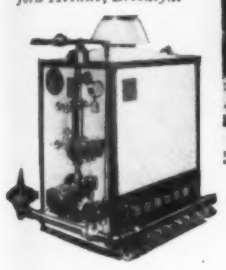
If peradventure you do, however, meet with a bee in a mood "curst and malicious" and ready to sting spitefully, your garden should provide a remedy. You may rub the painful spot with the leaves of Balm, Marigold, Hollyhock, Houseleek, Ivy, Burdock or Rue. In fact if you go your way (it is said) among the bees annointed with the bitter juices of Rue, no bee will come nigh you.

The whole subject of bees is certainly a fascinating one, whether one approaches it from a purely practical standpoint or if one is simply interested in the old bee lore. "The Bee is a little creature," wrote Samuel Purchase, in 1657, "but God's smallest springs prove at length great Oceans, His least beginnings grow into great works, great wonders."

THE MODERN BASEMENT of a MODERN HOME



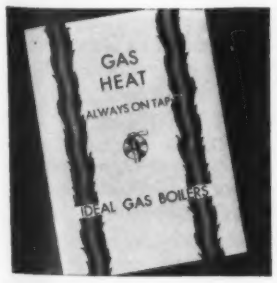
Modernized basement of beautiful home on Bedford Avenue, Brooklyn.



WHEN an Ideal Gas Boiler was installed in the basement shown above it gave the owner an extra room ideally suited for a playroom for his children.

Ideal Gas Boilers require no fuel storage or handling and no ash removal. They burn noiselessly; cleanly, efficiently and automatically — so the basement becomes a livable part of the house for children or grown-ups.

IDEAL GAS BOILERS



We will be glad to send you this free folder about Ideal Gas Boilers without any obligation on your part. Just write us.

regulate your fire with much more accuracy and patience than the most experienced furnace man, burning only as much fuel as is needed—from the inexhaustible supply that is always on tap. They combine with other luxurious features, all the efficiency that the American Radiator Company builds into every boiler. They are absolutely automatic, controlled entirely mechanically—and the fuel comes from the same inconspicuous pipe as the fuel for your kitchen range and is paid for on the same bill—after you have used it. They eliminate all responsibility on the part of the owner and furnish healthful, clean warmth — automatically.

GAS UTILIZATION DEPARTMENT

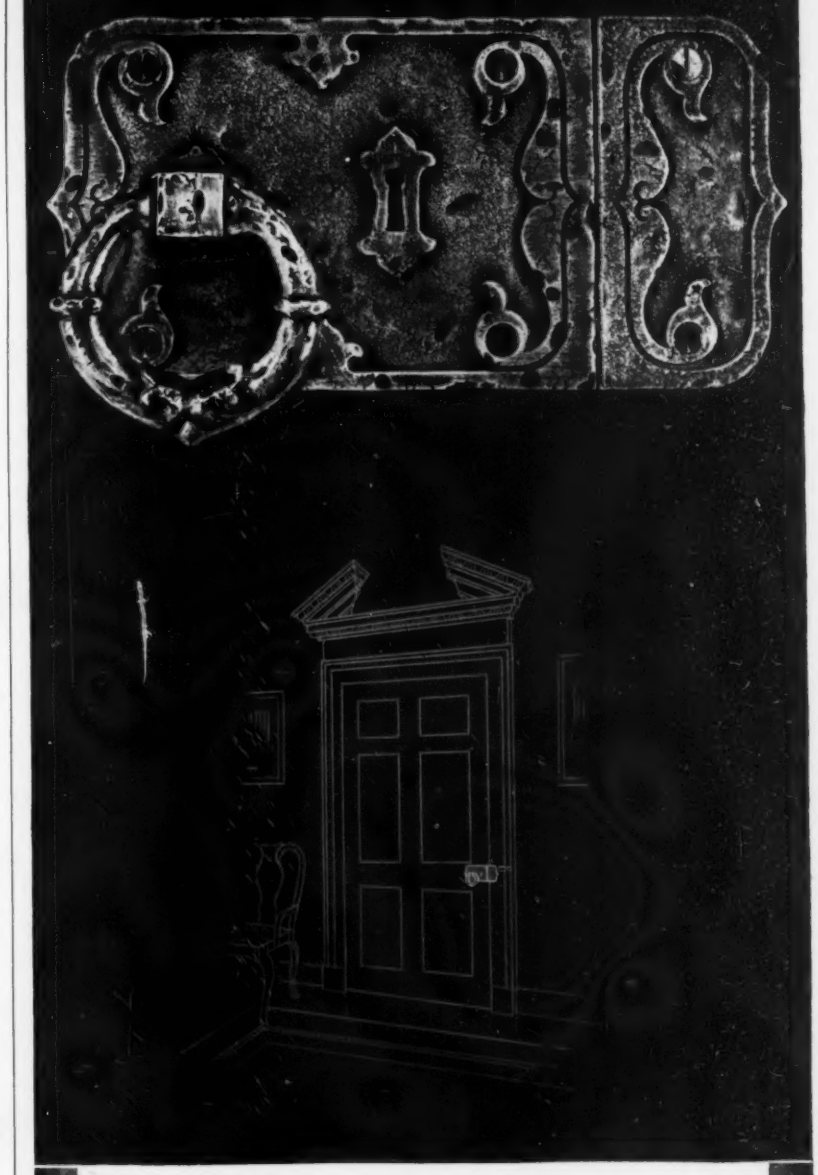
AMERICAN RADIATOR COMPANY

40 West 40th Street, New York

Good Hardware never betrays its maker—or its owner

GOOD BUILDINGS DESERVE GOOD HARDWARE

CORBIN



• *Shown above is a Corbin rim lock with drop ring—Somerset design* •

P. & F. CORBIN SINCE 1849 NEW BRITAIN, CONN., U. S. A.

The American Hardware Corporation, Successor

NEW YORK CHICAGO PHILADELPHIA

Makers of the world's most complete line of builders' hardware

WEATHERBEST Old Colony Shakes in Gray on Sidewalls with Variegated Green Roof. Built by T. E. Carlson for A. W. Rolfe, Elmira, N. Y.

WEATHERBEST
Give New Values

HAND-RIVED shakes have been used since early American times. Originally of cedar or cypress, their cost was high. With the development of 100% edge grain red cedar used in WEATHERBEST Stained Shingles has come WEATHERBEST Old Colony hand-rived shakes. Stained in practical shades of gray and capped with a WEATHERBEST roof in solid tones or variegated shades, they assure a home of unusual beauty and enduring charm.

Send snapshot or photograph of an old home and let our Modernizing Service Dept. send free sketch showing possible change in appearance and lines.

All WEATHERBEST Stained Shingles have lasting color values due to the WEATHERBEST process of staining with the finest of pigments and preserving oils. Many combinations of materials and colors are possible for large as well as small homes.

"Before"

Sketch

"After"

Similar values are realized in overcoating a home growing old. You can lay WEATHERBEST Stained Shingles right over old wood siding or stucco at less than the cost of two good paint jobs.

Let us send you our Portfolio of Color Photogravures with Color Chart showing twenty standard shades. (Enclose 10c for mailing and handling.) Address WEATHERBEST STAINED SHINGLE CO., Inc., 853 Island St., North Tonawanda, N. Y. Plants: North Tonawanda—Cleveland—St. Paul. *Distributing Warehouses in Leading Centers.*

Weatherbest STAINED SHINGLES FOR ROOFS AND SIDE-WALLS

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853 Island St., North Tonawanda, N. Y.

Enclosed is 10c (stamps or coin) for postage and handling. ☐ Please send WEATHERBEST Color Chart and Portfolio of Photogravures showing WEATHERBEST Homes in full colors. ☐ Also enclose book on Modernizing and reshingling old homes and Pamphlet of prize-winning homes in the Second WEATHERBEST Home Modernizing Contest.

Name ..... Address .....

Humus and Water

(*Continued from page* 82)

As the drying humus loses its store of water, it shrinks in mass, leaving cavities which immediately fill with air, thus producing that aerated or loosened condition of the soil so essential to the best growth of nearly all our cultivated plants. In the case of a heavy or clayey soil, one can imagine the tiny grains of humus swelling up with a prodigious lifting force, and elbowing the clay particles now this way, now that way, lightening the too solid mass with thousands of little reservoirs of free water to entice the roots of plants which could never have forced their way into the packed clay, and, when the water is gone, leaving a multitude of little air cavities which the disturbed clay will never fill up again. The soil has been permanently improved in structure. It has been found also that these cavities are speedily occupied by new colonies of the indispensable soil bacteria, busily engaged with the manufacture of nitrates from the other forms of nitrogenous material present, but which are not acceptable to plants in any other form.

One other important feature of the humus colloids is their readiness to absorb, along with the soil water, the nitrates dissolved in it, relinquishing them again with the soil water when dry weather comes. This habit has led some writers on soil fertilization to list humus as a "source of nitrogen," which is quite misleading, for the nitrates stored and released by the humus are only those which had already been contributed to the soil from some other source. The composition of average humus, as given by the agricultural chemists, is: carbon, 54 per cent; hydrogen, 4 per cent; oxygen, 42 per cent. So where nitrogen has also been found as a constituent, it has been absorbed with the soil water and has formed no part of the original humus substance.

This is the story of humus, so far as we know it. There is one reminder to be added, recalling what has been said as to the distinction between live and dead humus. After several swellings and contractions (how many we do not yet know), humus loses its power to absorb water and becomes "dead." It is this circumstance that necessitates a constant renewal of live humus in our garden soils. Fortunately, the finest of peat-bog humus can now be bought, in convenient containers of the air-dried crumbs, from many of the seed stores. This is much cleaner to handle than stable manure, and is all humus ready for work—which manure scarcely ever is. In practice, it is found that an annual dressing of one-third to one-half an inch of commercial humus, spread upon the garden beds and lightly forked in to a depth of four or five inches, will keep up endlessly the colloid activity which we must have for the highest success. It is the gardener's "money in the bank"—a bank which never fails to return one's deposits with astonishing usury.

Azaleas For Southern Gardens

(*Continued from page* 134)

abuse. In color they reproduce all the bright and cheery tones which we associate with Sweet Peas. The purest of whites, the most delicate of pinks, soft shades of salmon to rich shades of red—any color, in fact, except yellow or orange. Perfect for rockeries, they are equally at home beneath the wide spreading limbs of Georgia's splendid Live Oaks. Indeed, they are probably the choicest and most suitable gift available to those who garden in Georgia and other regions enjoying similar soil and climate.

Few plants have sprung into popularity so speedily as the Kurume Azaleas. Less than ten years ago all that eastern North America knew were the few dozen plants I exhibited; today millions are grown and used by florists and others. Not only have the nurserymen and florists greedily taken up the culture of these plants, but some of the most enterprising have started hybridizing and interbreeding them with Indian and other Azaleas and the results are rich in possibilities. I have written of their charms before in House & Garden for April, 1926, and I may close this strong recommendation by listing half-a-dozen of the best sorts:

Azuma-kagami (Pink Pearl): deep pink, duplex corolla; Kirin (Daybreak): deep rose shading to silvery rose; Kumo-no-uye (Salmon Prince): pure salmon; Kurai-no-himo (Carmine Queen): carmine, duplex corolla; Kureno-yuki (Snowflake): white, duplex corolla; Takasago (Cherryblossom): cherryblossom pink, duplex corolla.

Quite recently I saw in the greenhouses of one of our largest nurserymen thousands of well grown plants of hybrid character reproducing the pleasing qualities of color, duplex corolla, floriferousness and habit of the Kurume Azaleas with the increased stature and larger blossoms of the Indian types. Of course, the breed being yet young must be subjected to strict selection, but I can foresee this new race being welcomed as one of the gifts American nurserymen have given to greenhouses and out-door gardens where climate admits.

There is today available in this country and at reasonable prices abundant Azalea material, including all the pleasing colors, preeminently suited to the gardens of such districts as Charleston and Savannah. Garden lovers need no longer continue to grow the plant material their great-grandparents grew; they can, if they so wish, enjoy the finest products of the last seventy-five years' advance in horticulture. By all means treasure the fine old specimens gardens now enjoy; nay, continue to grow them sparingly. But add to the gardens the improved races and so make them not exactly modern but richer in variety and beauty. The opportunities for Azalea growing in the South are tremendous.

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Stop the Slam Keep Out Flies

EVEREDY SILENT, JR. Door Closer puts an end to the slamming and banging that rack your nerves and wreck your doors. It closes screen doors quietly and keeps them closed tight, so insect pests cannot enter. Closes light weight house doors, too. Built for long service and finished in dull nickel. Brings quiet comfort for only $1.

$1.00

For house entrance doors, storm doors, etc., use Everedy SILENT, SR.—with the double spring for doubly sure closing of heavier doors. Beautifully finished in dull brass, SILENT SR. retails for only $1.50. (Prices slightly higher in Far West and Canada.)

Anyone with a screw driver can install SILENT Door Closers. No tools needed to detach them when screen or storm doors are removed. Patented valve permits quick and accurate adjustment of closing speed by a simple twist of the cylinder. SILENT Closers may be used on right or left hand doors without mechanical change.

If your dealer does not have SILENT Closers, send us his name and address, together with the price of the Closer you want, and it will be sent to you promptly, postage prepaid. Satisfaction guaranteed or money refunded.

TRADE EVEREDY MARK

DEALERS: Ask your jobber about SILENT Door Closers and other Everedy products, or write for full information.

THE EVEREDY COMPANY

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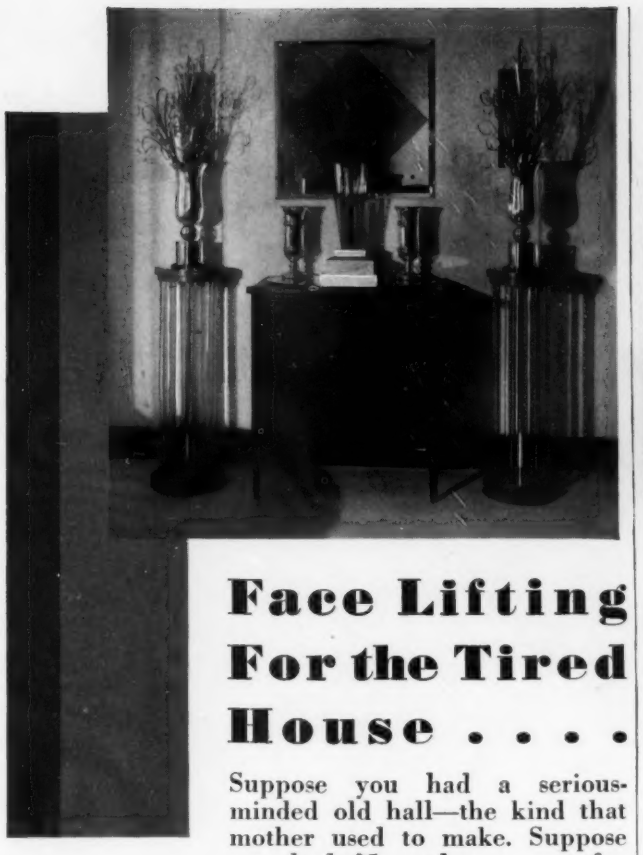
Also manufacturers of Everedy Adjustable Screen Door Grilles, Bottle Cappers, Syphon Filters, Strainer Sets, etc.

EVEREDY ADJUSTABLE SCREEN DOOR GRILLES

Beautify the door and protect the screen against pushing and pawing that make it bulge, sag and break. Adjustable sizes to fit almost any door. Three handsome finishes—brass, bronze and antique copper. Ask your dealer about low prices of Everedy Adjustable Grilles to fit your screen doors, or write to The Everedy Co., Frederick, Maryland.



Face Lifting For the Tired House . . . .

Suppose you had a serious-minded old hall—the kind that mother used to make. Suppose you had $5, and you sent for House & Garden's Book of Color Schemes. Your hall might wake up some morning looking like this!

A white wall with a black baseboard. A mirror in gold and black hung over a smart little French commode. Pedestals of clear glass with metal rods, topped by vases of mirror with sprays of metal grass like curly moonlight. . . . Or you might prefer to steal ideas from another page, marbleize the walls in yellow pink above an emerald green dado, add a gold leaf ceiling, a black floor, a chic little Louis XVI sofa and a pair of consoles holding crystal pyramids.

There are 237 color schemes in this diamond mine of a Book—312 illustrations showing the work of decorators most in demand among the sophisticates. Every room in the house has been considered, every possible angle of taste, every period from the Renaissance to the Jazz Age—the cream of recent House & Garden issues!

Have you $5? Don't park it in a bank or spend it on a show. Plant it in the coupon—and watch your friends grow acres of envy and miles of compliments.

$5.20 Postpaid House & Garden's Book of Color Schemes

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These New SCREENS ADD BEAUTY to Your Home

DON'T be satisfied with screens that just perform the function of keeping out flies. The new metal frame screens add beauty as well.

Styled to harmonize with your home's architecture, or decorative plan, they are smarter, neater, more durable. They let in more light—may be installed outside or inside. Frames in metal tones or decorative colors.

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SUCH BEAUTY DESERVES PROTECTION

ASEDATELY trimmed hedge is an attractive setting for the home landscape, but hardly an adequate protection. Small animals can wiggle through, others leap over the top. Tramps, thoughtless children and path-making delivery men easily push their way through.

The illustration above shows how Pittsburgh Chain-Link Fence can be attractively combined with a hedge to give this needed protection from unwelcome intruders. The fence blends nicely into the hedge and background.

Pittsburgh Chain-Link Fence is an unusually sturdy and neat-looking fence. Heavily hot zinc coated after weaving, and woven to resist abuse, it will retain its shape and attractive appearance year after year.

A Pittsburgh Chain-Link Fence can be erected at moderate cost, and without unduly messing up the grounds. Erection crews are always available. If you will send us a sketch showing dimensions of the ground you wish enclosed, we will be glad to be of service in helping with your fencing problems.

Pittsburgh Steel Co.

731 Union Trust Bldg. Pittsburgh, Pennsylvania

Pittsburgh Fence

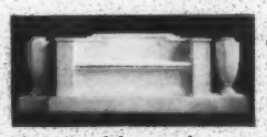
CHAIN-LINK TYPE

3010

All that is beautiful shall abide forever

TO the modern family mausoleum, Vermont Marble gives beauty and dignity and the serenity of all that is ageless and imperishable . . . The mausoleum illustrated above was designed by Henry P. Hopkins. It combines the grace of line and noble proportions characteristic of the best in contemporary architecture . . . No less distinguished is the vase memorial, shown in miniature, which is representative of the less formal memorials — garden furniture, and other decorative uses for which Vermont Marble is so well adapted.

Write for the free booklet, "All That is Beautiful Shall Abide Forever." It simplifies the problem of selecting memorial designs for your special requirements, and explains the nation-wide service of our Department of Plan and Design, available to you without obligation through the co-operation of a Master Craftsman in Marble in your vicinity. Address: Dept. G 303, Vermont Marble Company *(world's largest quarriers of marble)*, Proctor, Vt.



IN addition to the distinctive beauty of Vermont Marble is its resistance to the wearing effects of climatic conditions. Of these, the most destructive during the course of centuries is moisture. Bulletins of the governmental Bureau of Standards show that Vermont Marble absorbs only about one-third as much water as the average of other memorial stones. Vermont Marble memorials are imperishable and are everlasting.

VERMONT MARBLE

a beauty treatment for your home . .

A gloomy old house transformed into an attractive home by modernizing with Shevlin Pine. The remodeling is comparatively simple but what a difference it makes. Added charm has changed this once unsalable house into a good investment.

There it stands, dingy, drab, structurally sound, but hopelessly ugly, an out-of-date house. Impossible to sell, low in rental value, depressing to live in. But a beauty treatment can make it over. Remodeling in pine will restore its youth, give back its self-respect, increase its value.

The restoration as shown in Shevlin Pine is surprisingly simple. Note that height of roof, foundation, location of windows and entrance are unchanged. But gleaming white clapboards lend radiant brightness to the dismal exterior. Wide pine siding put on over the former surface lifts the face of this tired old house.

Gone is the old front porch. Colonial small paned windows catch the sunshine. The roof line extends in a hospitable sweep to the inviting entrance. A broad chimney suggests a cheery fireplace.

The value and beauty of *your* home can be greatly increased by such a transformation with Shevlin Pine. Reasonable in first cost and adaptable to any style of architecture, this pine is ideal for modernizing. It is so workable that it speeds the labor time considerably.

Consult your lumber dealer, builder or architect for details.

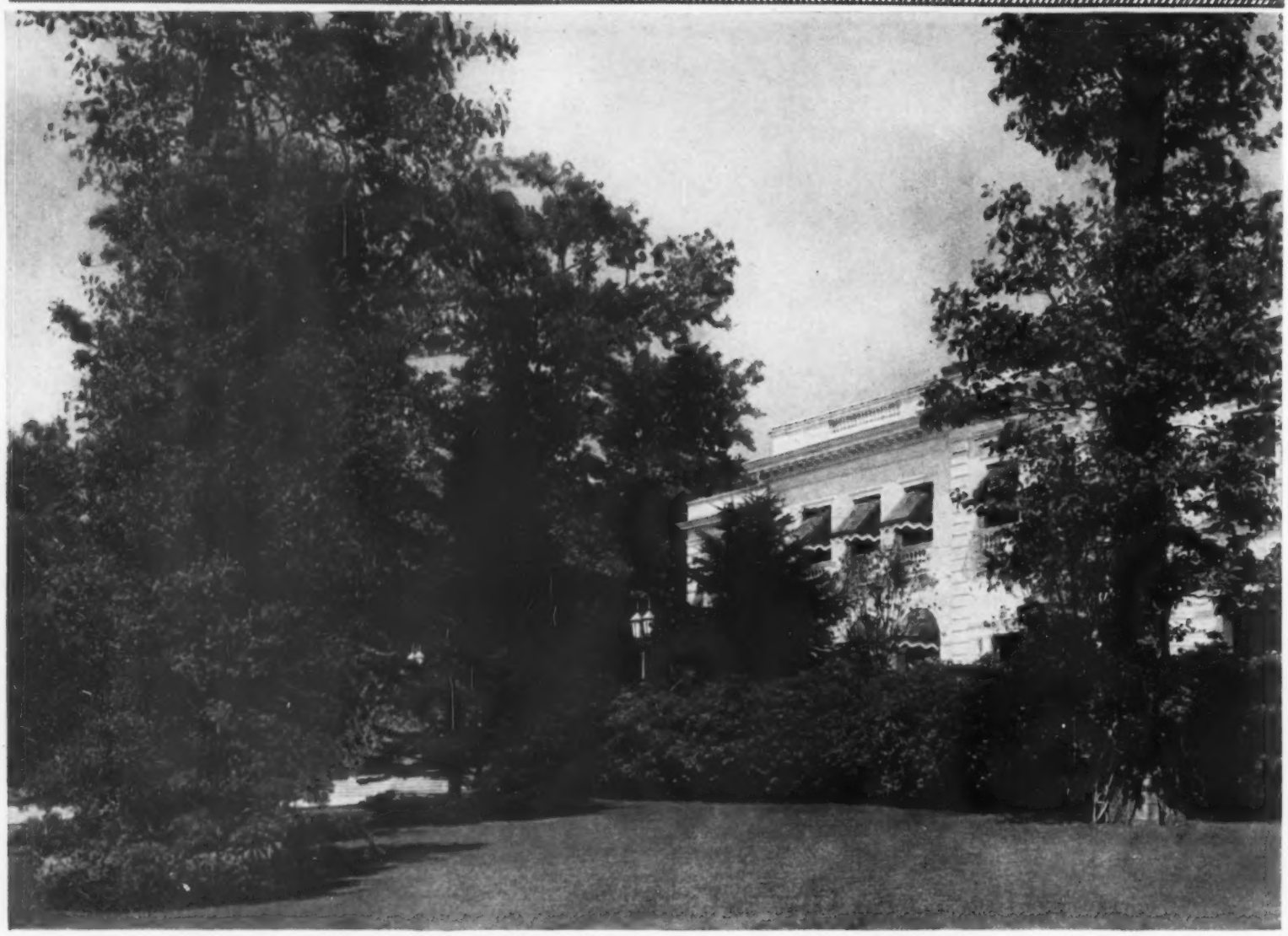
"Pine Homes and Pine Interiors" —an authentic account of the use of pine in American homes. Contains many valuable suggestions for new homes or homes to be modernized. Introduction by Joseph Everett Chandler, eminent architect. Exclusive photographs of choice pine rooms, entrances, staircases, book nooks. Send One Dollar for this beautiful book to: Shevlin, Carpenter & Clarke Company, 904 First National-Soo Line Building, Minneapolis, Minnesota.

There is plenty of Shevlin Pine in five varieties. You need not accept a substitute. Your dealer can easily get Shevlin Pine for you by writing the nearest office: Chicago: 1866—208 South LaSalle Street Building; New York: N. H. Morgan, Sales Agent, 1205 Graybar Building; San Francisco: 1030 Monadnock Building; Toronto, Ontario: 606 Royal Bank Building. If you have any difficulty getting Shevlin Pine just write us and our nearest branch will see that you are supplied.

SHEVLIN PINE

1880 GOLDEN ANNIVERSARY YEAR 1930

DAVEY TREE SURGERY



Reproduction from a color photograph made on the estate of Walter P. Chrysler, Great Neck, Long Island, New York, by Wilfred O. Floing

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1,000 high-type scientifically trained experts serve Davey clients

JOHN DAVEY struggled through the first 21 years with only a few helpers in the practice of his new science of tree surgery. Then in 1901 he published his first book, "The Tree Doctor," illustrated largely with photographs made by his own hands.

From this point on, there was a gradual growth against difficult odds in the development of the human organization that was to carry on his work. Aside from the ordinary problems of developing a new business, there was the unusual task of pioneering a new idea.

JOHN DAVEY
1846-1923
Father of Tree Surgery
Reg. U. S. Pat. Office

Gradually his organization grew to the point where his trained men must operate beyond his personal supervision. A resident school was necessary to give scientific training. And in the fall of 1908 there was established the Davey Institute of Tree Surgery, which remains to this day the only school of its kind in the world.

There are now 1,000 Davey Tree Surgeons carefully selected, trained scientifically. The entire organization includes some 1,300 people and did a business in 1929 of $3,250,000, serving 22,368 clients from Boston to beyond Kansas City, and between Quebec and the Gulf.

Send for nearest Davey representative to examine your priceless trees without obligation. Any necessary work will be done at reasonable cost. Davey service is local to you—Davey Tree Surgeons live and work in your vicinity. Write or wire Kent, Ohio, or telephone nearest branch office.

Tune in Davey Tree Golden Anniversary Radio Hour

Every Sunday afternoon, 5 to 6 Eastern time; 4 to 5 Central time; over the Red Network National Broadcasting Company. Featuring the old-time songs that everyone knows and loves. Listen to Chandler Goldthwaite on the Skinner Residence Organ.

THE DAVEY TREE EXPERT CO., Inc., 384 City Bank Bldg., Kent, Ohio

MARTIN L. DAVEY, *President and General Manager*

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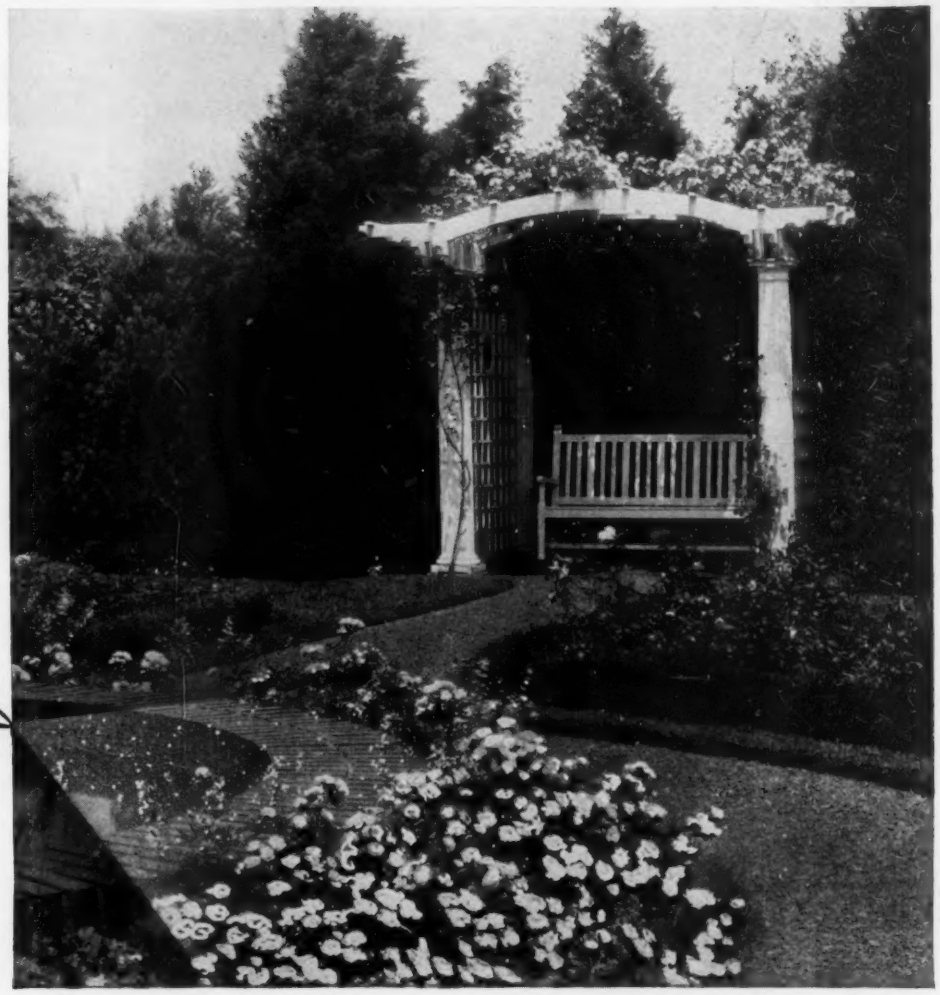
For a Beautiful Garden KILL INSECTS with EVER GREEN

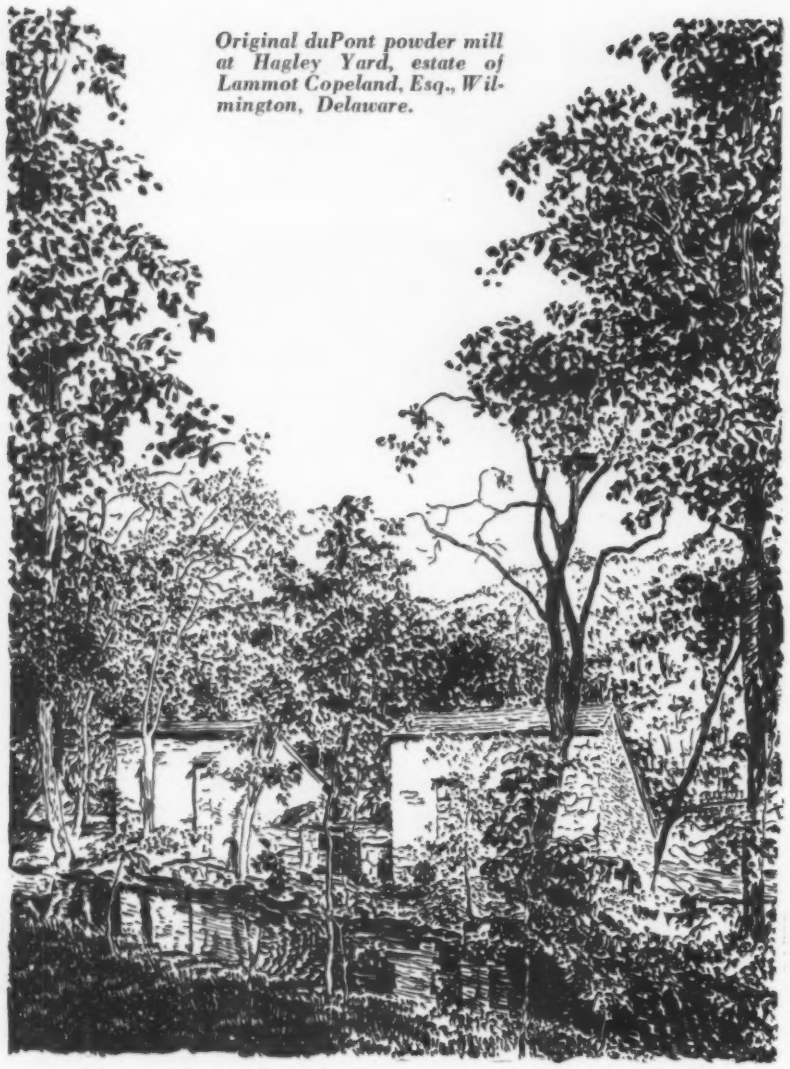


EVER GREEN—*the Garden Cop*—will protect the beauty of your garden

YOUR plants and flowers cannot come to beautiful maturity unless you protect them from insects. EVER GREEN is easy to use and will protect the beauty of your garden during May, June, July and August. Start using EVER GREEN before insects start their destructive work. It kills insects. It is non-poisonous to humans, birds or pets, and absolutely will not harm the tenderest bloom. EVER GREEN is approved by noted scientists and is used by leading florists. You can buy EVER GREEN in garden supply departments of your seed, hardware, drug and department stores. Use any spray .....

Use EVER GREEN NON-POISONOUS INSECTICIDE to PROTECT YOUR GARDEN

If your dealer can't supply you send 35cts. for 1 oz. size *to* McLAUGHLIN GORMLEY KING CO., *Minneapolis, Minn.*



Original duPont powder mill at Hagley Yard, estate of Lammot Copeland, Esq., Wilmington, Delaware.

Landmarks to the Science Way

The care of trees, whether singly or in large groups, is a phase of estate ownership offering ever greater interest. Nowadays those who are critical of results are turning more and more to Bartlett for expert guidance in this highly technical practice. To do so insures your receiving the most advanced method of an organization guided at every stage by the controlling genius of Science. For consultation address Stamford, Conn., or branch office nearest you.

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The Garden Scrap Book

SWEET CORN. Sweet Corn is the ambition of every home gardener, for it is the only kind that is really sweet. Corn from the market, while excellent as food, has lost the sugar content before it can come to the table. Fresh picked Corn alone retains the sugary quality which makes it the most popular summer vegetable.

Removed from the stalk, a chemical change starts which turns the sugar into starch and the Corn has a flavor but not a sweet one if it remains four hours before going into the kettle. Scientists tell us that this changing of sugar into starch is accomplished in about that time. That is why a suspicion so often arises that Sweet Corn sold in the market is field Corn or, as it is often called, "horse Corn." It was Sweet Corn once, but time has stolen the sweetness.

APHIS CONTROL. The well-kept garden must be sprayed early and often. It is time with the first warm days to get after the aphis. Look for them wherever ants congregate. Some varieties are kept alive through the winter by ants and pastured on the fresh verdure of our fruit trees and shrubs, so that the ants may drink a nectar which the aphis produces.

Nicotine sulphate is the surest poison to use against aphis. It may be purchased in several forms and should be used with care, as an excess amount easily burns tender foliage. Kerosene emulsion and fish oil soap are also effective, and the latter is advised for tender indoor plants.

There are more than fifty varieties of aphis—black, green and red—but all succumb to the nicotine spray when it hits them. As they are sucking insects feeding on plant juices, they are not injured by poisons which merely stick to the surface of the leaf.

TRAINED TOMATOES MOST PRODUCTIVE. There are a few dwarf types of Tomato that may be grown without training, but the best fruit generally comes from the carefully trained vines.

Plants may be put out until well into June. Late May plants well cultivated will be nice stocky bushes from a foot to a foot and a half tall by July 1st. They are then ready for training. Drive stakes five or six feet long beside the plants and reduce each plant to three or four of the strongest branches. Cut out all the rest ruthlessly, getting rid of superfluous foliage, and tie the branches to the stake.

It will be necessary to go over the plants weekly to remove side shoots and suckers that may have sprung up from the base of the stem, but confine the plants strictly to the branches selected and these branches to the production of flowers and fruit. Pinch out all side branches.

With the cultivation they ought to have, the plants will be five feet tall by August 1, and will be loaded with fruit at the base. Any of the good standard varieties treated in this manner can be made to produce from 10 to 15 pounds of fruit in a season. The quality and shape of the fruit is also finer under training. Half of it is lost through rotting and uneven ripening if the vines are allowed to sprawl upon the ground.

Tomatoes trained on stakes in this manner can be grown apart in the home garden of small proportions. Three feet is better if there is room, as it makes cultivation easier.

CUTTING PEONIES. The fact that Peony buds can be kept for weeks in cold storage is one reason that Peonies are among the easiest flowers to ship to exhibitions, providing the shows do not come too early. Many times Peonies are better when picked in the bud and allowed to open indoors than when they bloom on the plant. It often happens, though, that full-blown flowers must be cut for exhibitions or for decoration purposes. In that event it is well to carry a pail of water into the garden and place the cut blooms in it immediately.

Unless the flower is to be used immediately most of the leaves should be removed, because a good deal of water evaporates through them. At all times care must be taken not to take too many leaves from a plant. Peonies absorb a great amount of water and should be kept in a pail for three or four hours before they are shipped or carried to an exhibition hall.

When being shipped, they should be packed dry and wrapped in paper.

A GOOD BLUE. There is nothing especially showy about the Carpathian Harebell, but for persistent blooming and as a dependable garden perennial there are few forms of the Campanula which surpass it. This form of Harebell is dwarf and carries clear blue flowers on remarkably wiry stems. It starts to flower in June and blooms uninterruptedly until October if the old flowers are kept removed. Being dwarf, it is a good plant for rock gardens, being especially welcome late in the season when most rock plants have finished blooming. It can also be used very successfully as an edging for taller perennials, not being at all difficult to keep symmetrical, and not being inclined to work its way into the beds or walks.

One especially good point about this Campanula is the fact that it holds its clear blue flowers well above the foliage.

GARBAGE COMPOST. It is a fact familiar to too few gardeners that the ordinary waste products from the kitchen—vegetable tops, coffee grounds, meat trimmings and everything else commonly thought of as garbage—have extremely valuable potentialities as plant food. Even a small garden can absorb every scrap of it year after year with marked benefit to both vegetables and flowers.

There are various ways of converting garbage into plant health. One is to bury it between the plants every day or so, merely digging a hole, dumping it in loose and covering with the soil first removed. A neater plan, quite as effective and perhaps less troublesome because it does not involve major operations among growing plants, is to roll the stuff in newspaper, lay it on the ground in some out-of-the-way corner and throw over it a few shovelfuls of soil from a convenient pile. Still a third plan is to dump the garbage in an earth pit, throw a little soil over each load as it goes in, and let it go at that.

(*Continued on page* 153)

Why It Pays You Right Now To Bother About BULBS

THE fat worms and best bulbs, both go to the early birds. There's always a lively early demand for the choicer things; the newer ones; those that have abundantly proven their claimed-for merits. All of which, so often, means that late buying brings its keen disappointments. Frittelaria Meleagris, for instance, is one of the loveliest of rock garden bulbs the supply of which is limited. So you see we are really on the job in suggesting you bother ordering your bulbs now.

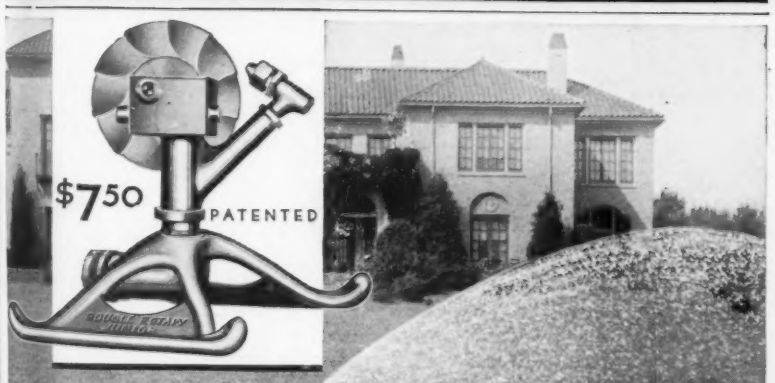
Send for our new catalog. Get your orders booked early with us, even at a little inconvenience to yourself.

A Timely Suggestion

More and more of our customers are sending us amounts from $5. up and asking that we make selections for them. You can see its advantages. Glad to do the same for you.

Wayside Gardens

MENTOR, OHIO



·NEXT·BEST·TO·RAIN·

ANY day—any time you can treat your lawn, garden, flowers and shrubs to a refreshing spring shower with the Double Rotary Junior Sprinkler. Its soothing rain-like drops or mist-like spray is made possible by adjusting nozzle. Easily regulated for fine or coarse stream—to sprinkle in a circle or on a straight line—to operate as a stationary sprinkler or to rotate.

Covers any circular area up to 80 feet or down to 15 feet in diameter, according to pressure. Scientifically constructed of finest materials. Self-operating, self-rotating.

TRY 10 DAYS—*Order from this ad. If not satisfactory, return sprinkler and money will be promptly refunded.*

Descriptive literature on request.

DOUBLE ROTARY SPRINKLER CO.
400 Coca Cola Bldg. Kansas City, Mo.

The Heavy Duty Double Rotary Sprinkler—Thousands in use on golf courses, parks, large estates, etc. Sold under same 10-day trial and money-back guarantee.

Dealers—Write for sales proposition.

DOUBLE ROTARY JUNIOR SPRINKLER

EASY MOWING ON STEEPEST TERRACES

The Cooper Power Mower rolls the turf and trims the grass in one operation. The sectional traction roller is corrugated and equipped with disappearing traction lugs which provide additional traction when needed, as in mowing up steep terraces. Individual clutches with convenient finger tip controls, operate drive roller and blade reel independently of each other. Five blade reel is reversible for self-sharpening. The mower frame and body are of fabricated steel construction insuring the greatest strength with least weight. Cooper pioneered the quick detachable "drop-out" reel for power mowers. Gears are grease packed and ball and roller bearings are used throughout. Made in 20 and 27 inch widths with grass catcher and riding sulky as additional equipment if desired. Write for copy of "Golf Green Beauty for Your Lawn".

COOPER MFG. CO., 533 S. First Ave., Marshalltown, Ia.

Trade Mark *Registered*

WILSON'S O. K. PLANT SPRAY

Now is the time to spray your plants, flowers, shrubs and evergreens with Wilson's O. K. Plant Spray . . . the nationally recognized standard insecticide for all flower and garden pests. It is highly effective, yet will not injure the most tender, young plants. It is harmless to humans, clean and easy to apply. For sale at all dealers, order your supply now.

Recommended by the Officers of The Garden Club of America.

1 Quart $1.00 1 gallon $3.00 5 gallons $12.00 10 gallons $20.00

Wilson's WEED KILLER is the answer to those obnoxious weeds, poison ivy, etc. . . . simply dilute with water and sprinkle . . . 1 gallon $2.00, 5 gallons $8.00. And then there is Wilson's RHODY-LIFE, a wonderful soil stimulant (not a fertilizer) for making the soil acid or ideal for growing Rhododendrons, Azaleas, Laurels, Pines, Spruce, Blueberries, and other acid-loving plants. Wilson's RHODY-LIFE may be applied at any time of the year . . . 100 pounds $5.00, 1,000 pounds $45.00, 2,000 pounds $85.00.

"Insects and Their Control" is the title of a new book by Andrew Wilson illustrating the various insects and scale that attack plants and trees, with directions for their control. Price $2.50 postpaid.

Andrew Wilson INC.

Dept. H6

SPRINGFIELD NEW JERSEY

A Billion TINY Sponges

To hold water and create Productive Humus

As the absolute necessity for humus becomes more universally appreciated the question of "What humus is and what it does" is one of growing interest.

Briefly, humus is a combination of atoms resulting from decaying vegetation, mixed with a group of other substances, organisms and bacteria formed during the decaying process.

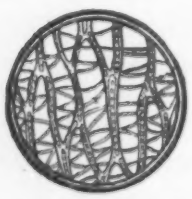
Humus from G P M Peat Moss produces the *best* soil condition because every particle of G P M is "live" and virile humus-forming material. Traces are often found in the soil for five or six years, while much of the other so-called humus disappears rapidly.

To assure yourself of maximum humus-value it is therefore safest to insist upon G P M Peat Moss. G P M is virgin humus-forming organic matter of the highest quality from partially decayed sphagnum moss bogs. Because of its huge interior cell construction it is capable of holding more moisture than any other form of vegetation—exactly like billions and billions of tiny sponges. 100 lbs. of dry G P M will hold 800 lbs. of water—10 tons—8 tons dry basis—will hold 64 tons per acre of water without making a table of free water in the soil.

Clay contains little or no humus and makes poor growing soil.

Sand likewise lacks humus and moisture holding qualities.

G P M should be applied every year to store up humus-forming organic matter.



Interior cell structure of G P M which makes it supreme for holding moisture and producing humus.

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Soil Improver

A Cactus planting in California. The Nopal (Prickly Pear Cactus) was introduced from Mexico by the Franciscan Missionaries

Spanish California Gardens

(*Continued from page* 132)

dwarf), and Sweet Peas—these last in a few simple colors, white and pink, lavender and purple. The Hollyhock was especially regarded, the more so, perhaps, for a certain religious association. According to an old legend, the Virgin was to accept for her husband that one of her suitors whose staff should break into bloom. This, it seems, Saint Joseph's did, just as in its season the Hollyhock's staff-like stem flowers from tip to middle. So in Spanish the stately plant is *vara de San José*, that is, St. Joseph's staff. In most gardens was the *maravilla*—the marvel of Peru, or Four-o'clock—then as now delighting the child-like heart by its habit of sleeping till late afternoon and waking all night, a practice that earned it another popular name, "Don Diego of the night". And no garden but had in sunny corners its clumps of medicinal herbs—Fennel, Rue, Rosemary and such.

One day I found Doña Margarita picking over a bed of single French Marigolds. Was this, I wanted to know, a flower of old times? "Of a truth, yes," she replied, and gave me her name for them—*cempasúchil*. It was an unfamiliar word, and I had the curiosity to look it up in a Spanish dictionary. It was not there, and a year or two passed before I learned that the expression is almost pure Aztec, on the lips of the flower-loving subjects of Montezuma centuries ago, to designate this same pretty flower, which is native to Mexico. Soon after the conquest seeds were sent to Spain, and after long years abroad the flower returned to America as the French Marigold. Spanish California, you may be sure, would have got its seeds in no such roundabout way, but directly from Mexico, together with that ancient name, which means "plant of very many flowers."

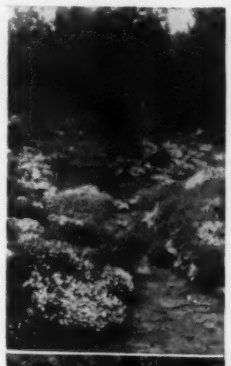
The queen of all flowers, however, in the old gardens was the Castilian Rose, still to be seen wherever in the

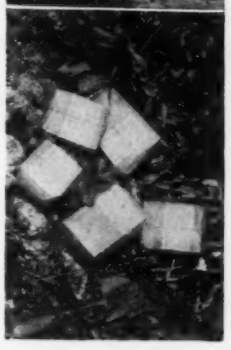
(*Continued on page* 150)

Another building harking back to real Spanish California is Guajome ranch house, San Diego, Cal. This picture was taken twenty years ago

Your Rockery and the Earliest Flowers of Spring

LONG before the most courageous hardy plants begin to bloom, mother nature calls upon the little bulbs planted last fall. She coaxes out the dainty Snowdrops, the frolicking Crocuses, the Grape Hyacinths and Bluebells. In rockery, border or odd nooks you may add another month to your garden joys with the help of these and other early flowers *from Bulbs*. You'll find a score of classes holding hundreds of members offered in





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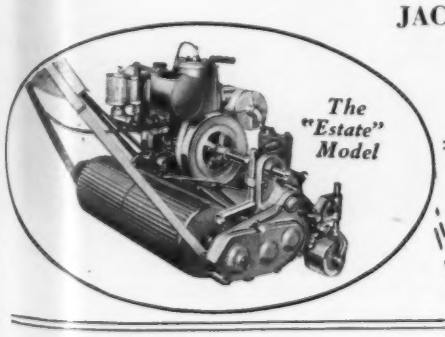

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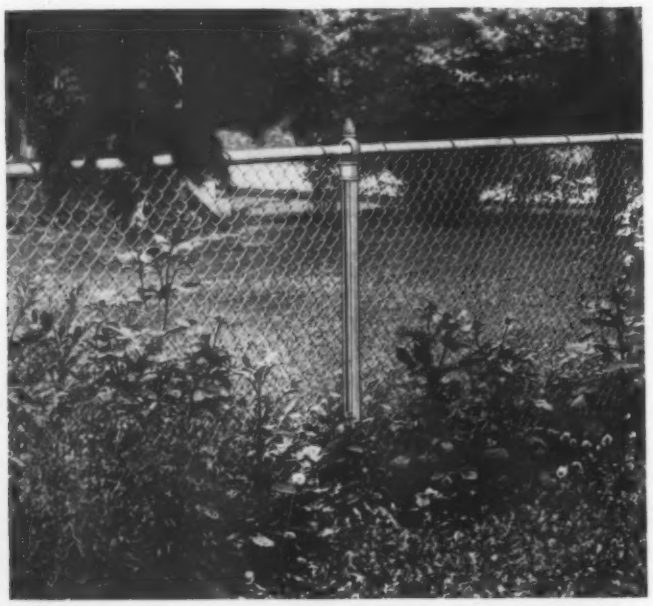

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Pacific Coast Division: Standard Fence Company, Oakland, Calif.

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Modern decorative usage of Nopal, or Prickly Pear, about a gateway in a California garden

Spanish California Gardens

(*Continued from page* 148)

State the Spanish floral traditions cling. It is identifiable as one of the numerous forms of *Rosa gallica*, the stock from which the Damask Rose is derived. Though usually occurring as a bush, the Castilian Rose may be trained up a pillar or against a sunny wall, its clustered blooms, semi-double and shell-pink (or occasionally white), distilling a rare and penetrating fragrance. Compared with popular hybrids of today, it is as old-fashioned as crinoline, but no other flower, I think, holds so much of the grace and flavor of Spanish California.

Almost as characteristic was the *malva rosa* (*Lavatera assurgentiflora*) a sturdy shrub with maple-like leaves and single, rosy flowers streaked with dark red. They look demurely at you from footstalks that first droop and then bend sharply upward. Doña Margarita insists that the old Franciscans brought it to California from Spain; but botanists say no, that it is really native to the islands of the Santa Barbara channel, whence the Padres may easily have introduced it to the mainland.

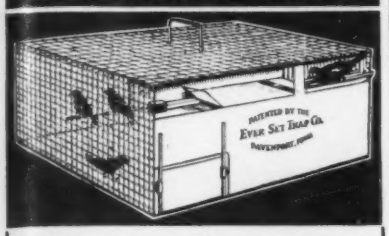
Not always did Doña Margarita live in quarters so circumscribed as this *casita* by the road. Time was when her family was rich in land and cattle, and she delights to tell of the spacious *hacienda* upon the great ranch where she lived as a little girl. Four-square about an open patio the house was built, the rooms giving inward upon a *corredor* or veranda, which in turn opened upon the patio. In the center of this was a fountain, and in the moist earth about its base Lilies of Mary bloomed and Callas lifted their fair white horns. Doña Margarita's eyes grow moist and dreamy as she prattles of the good times upon that retired veranda, the outer world and its troubles shut away. Benches were there and chairs, and a great earthen *olla* swathed in dampened burlaps, so the water kept always cool; and there was a green parrot in a cage. Here of pleasant evenings the family gathered, and guests were entertained; the guitar would be brought and the captivating old songs of love and romance—"*La noche está serena*", "*Adiós, adiós, amores*", and many another were poured forth.

Richest of garden fragrances was that of the Orange and Lemon blossoms, to which, indeed, the Spanish language gives the honor of a special word—*azahar;* but hardly less delicious, Doña Margarita thinks, were the flowers of what she calls *huele de noche*, that is, "smells by night". I

(*Continued on page* 152)

The front veranda of the original Spanish hacienda at Rancho Camulous, Ventura County, Cal., another view of which is shown on page 132

GOOD-BYE SPARROWS!



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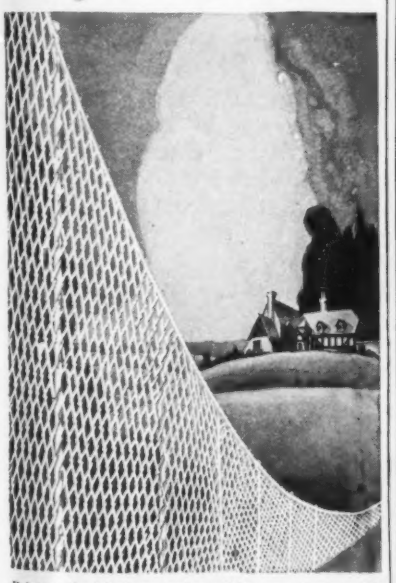

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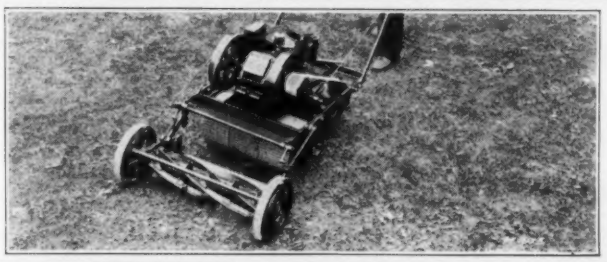

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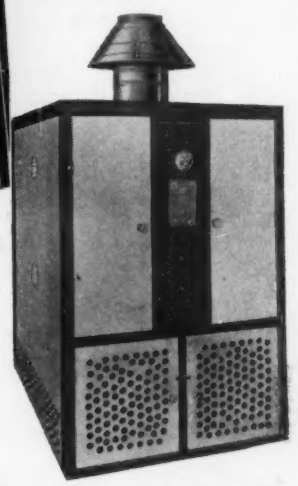

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Tobacco By-Products & Chemical Corporation
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Spray "Black Leaf 40"

Spanish California Gardens

(*Continued from page* 150)

find this to be *Cestrum nocturnum*, the night Cestrum (Jasmine), well known in the gardens of our Atlantic South. By day its small blossoms are listless and absolutely without perfume, but once darkness comes they open alertly and fill the evening as with musk mingled with heliotrope. Of true Jasmines there appear to have been two in the old California gardens, species famous for their poetic associations and the sweet breath of their starry flowers—*Jasminum officinale* and *J. grandiflorum*. Of more elusive fragrance were the spiral blossoms of the *caracol*, the small vine or corkscrew flower, which rioted over many an old arbor.

About some of the homes there grew an Acacia whose queer Aztec name, *huisache*, betokened its Mexican origin. It was as thorny and unkempt a shrub as ever was, but possessed of a redeeming merit in the perfect fragrance shed by a multitude of little orange-colored balls of bloom. If these were laid away among linens, the perfume would be communicated, as in the case of lavender. Like the French Marigold, it was sent to Europe soon after the conquest of Mexico, and was grown in the Farnesian gardens in Rome; so the botanists called it *Acacia farnesiana*, and the perfumery makers of southern France after a while took it into their business. It is the same plant that is known in the Carolinas and the Gulf States as Opopanax. Yet another old favorite because of its delicious fragrance (in this case given off by the bruised foliage) was the Chilean *Lippia citriodora*, or Lemon Verbena. This is hardy in the mild climate of southern California, where it will live in the open for half a century or more, attaining the dignity of a small tree, deciduous in winter. Oleanders, both red-flowered and white, though generally without grace of perfume, were given frequent place in the old gardens—Californians called the plant *laurel;* and the Pomegranate, while primarily grown for its fruits, was also liked for the bright beauty of its exquisite, scarlet flowers. And I must not forget the *nopal* or Prickly Pear, an arboreal Cactus, emblem of the Mexican republic. Introduced from Mexico by the Franciscans for its edible fruits and the plant's value for hedge making, it had a pronounced decorative worth as well. The golden flowers, sometimes with a dash of copper, are marvels of beauty. Two species were grown—the yellow-fruited *Opuntia megacantha* and the *purple O. ficus-indica.* Indians and Mexicans were—and still are—extravagantly fond of the juicy *tunas*, as the fruits are called, which ripen in the late summer. Even today this cactus has a part in the proverbial philosophy of the Spanish Californian. "People to the Nopal go," says Doña Margarita, "only when the tunas show," a comment on a type of acquaintance who comes to see us only when something is to be had.

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The Garden Scrap Book

(*Continued from page 146*)

The net results of all these methods are the same: within a year the garbage has disintegrated into the finest sort of strong humus. All solid matter will have broken down, only eggshells and bones remaining unchanged. The value of such compost as a top-dressing or for digging in amply justifies the labor of preparing it.

LATE STARTED GARDENS. While it is advisable and a decided advantage to get an early start with the garden, many thousands of citizens cannot do so because they move on May 1, the annual day of human migration. But this need deter no one from starting a garden, for over the greater portion of the United States it is possible to start a garden up to July 1, and be certain of crops that will make it well worth while.

A garden may be started on June 1 with a certainty of securing all crops except Peas, Spinach and head Lettuce, which won't stand the hot weather, but all the other regular garden crops can go in and do very well even with this late start, and by August the garden will be in full bearing with two months of production ahead.

Sweet Corn, String and Lima Beans, Tomatoes, Carrots, Turnips, Beets, Onions and Cucumbers are easy possibilities if the garden doesn't get started till the Fourth of July in any except the northern tiers of States. Even August 1 will produce some good vegetables, so inability to get an early start is no reason for not having a vegetable garden.

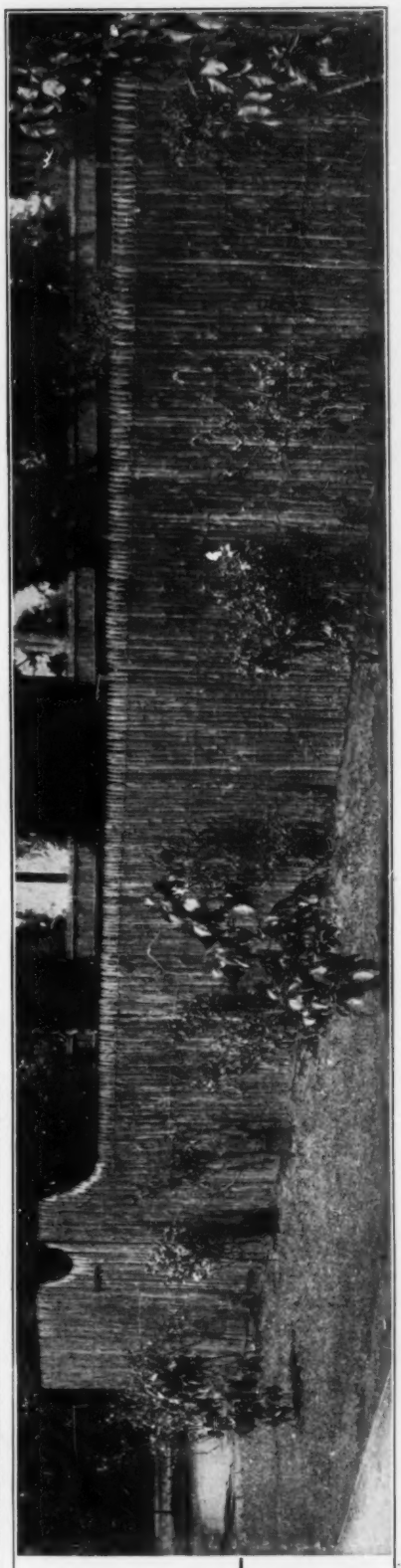
The late started garden will need better cultivation at the beginning than a garden started in April, because the warmer weather will make the soil dry out faster and the finely pulverized surface will retain moisture which was more plentiful earlier in the season.

Beans and Tomatoes are the mainstay of those who have a small patch and a late start. Beans and Tomatoes, theoretically, will bear until frost, but the first plantings will be found wanting along about the first of September, when the Beans will dwindle in output and the Tomatoes will be small and few. Later plantings will be necessary in the garden started early, and the late plantings will be in full bearing at this period.

Tomato plants can be set out in July from seed planted in early June, and give good fall crops when older vines have ceased to be at their best.

A FLOWER COMBINATION. Every gardener has favorite plant combinations whose effective harmony or contrast is especially pleasing. In the course of time enough of these are worked out so that one or more are in evidence at any time during the season. It takes effort and observation to work out a series, but the results are worth striving for.

One of the most pleasing combinations for late spring in the shady



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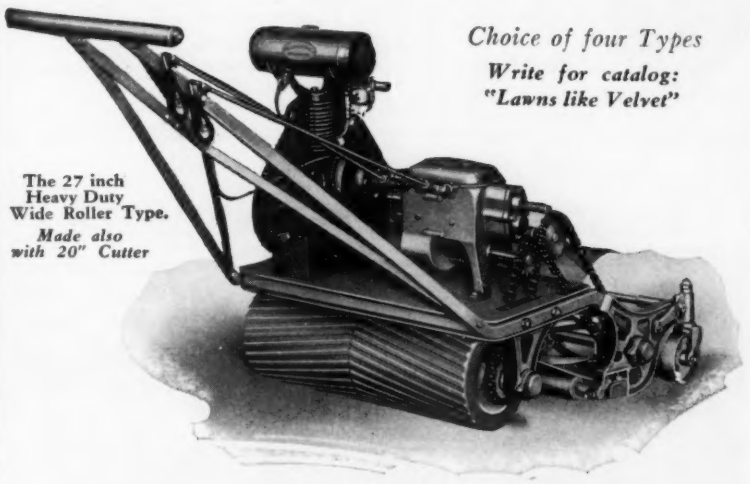

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The Garden Scrap Book

border consists of Bleedingheart and *Trillium grandiflorum*, the latter occupying a forward position on account of the greater height of the Bleedingheart. In form, color and type of growth these two plants seem designed to go together, and they are both shade-lovers.

Whether used together or not, these two flowers deserve much more frequent use than is generally accorded to them. They like the same sort of soil —rich in leafmold—and are dependably hardy. The Bleedingheart was a favorite in oldtime gardens, but Trilliums, which are among our finest herbaceous native plants, have never been much grown in cultivation.

NASTURTIUM CULTURE. We have become so accustomed to thinking of successful gardens in terms of good soil that the idea of deliberately growing any kind of flower in poor ground seems ridiculous. This is precisely the plan to be followed, though, if you want Nasturtiums to do their gorgeous best. If you feed them well these plants will make an abundance of leaves but few if any flowers.

Sun and poor, light soil are about the only cultural requirements of Nasturtiums. Given these, the climbing kinds will richly adorn a trellis, tree stump or old wall, while the dwarf strain will make compact little bushes which are excellent for edgings. In planting the seed, put it about ½" deep and press the soil firmly upon it in order to fill the many little indentations in the seed. Otherwise germination is likely to be poor.

ROSE STIMULATION. From now until fall the Rose garden can receive a weekly application of liquid manure with real benefit to the size and quality of the flowers and the general health of the plants. Not only will the manure-treated garden produce better flowers over a longer period and make better growth, but it also is less subject to the inroads of disease or insect pests because of the strong condition of the bushes.

Fresh barnyard manure is the best kind for the purpose, but it is often difficult to obtain. A satisfactory substitute is found in the dried and pulverized product which can be bought by the bag at any garden supply store. Whichever type is used, the method of making the mixture is the same. Put the manure in a sack and let it steep in a tub or barrel of water for a day or two.

DAHLIA STAKES. The time to set Dahlia stakes is after the soil is prepared but before the tubers are put in the ground. Otherwise one of two things is likely to happen: the stakes will not be firmly enough bedded to do their work, or the growing tubers will be injured as the stakes are being driven in.

So put the supports in place in the very beginning, and bed each tuber so that its eye is close to the stake and will therefore grow in the easiest position for subsequent tying. Raw

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The Garden Scrap Book

ground bone is one of the best and safest materials for enriching the soil; another one is dried cow or sheep manure. A handful of one of these well mixed into the soil below each tuber will help produce strong plants and fine flowers.

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The solution of the good bulb problem is to buy from a reliable source. As for ideal conditions, provide a light, moderately rich soil of sandy character, well drained and exposed to full sun. The Gladiolus comes originally from Africa and still retains its love of strong sun and warm soil.

In planting, the bulbs should be set four or five inches apart and four inches below the general ground level. At first they are covered only two inches, but as they grow the soil is filled in to the grade level, making a final depth of around four inches. Staking or some other artificial support—perhaps lines of heavy cord stretched between stakes, where planting is done in rows—is advisable in locations which are much exposed to strong winds. Support also makes for straighter flower stalks.

SPHAGNUM AND SOIL. It was probably Henri Correvon, the famous Swiss authority on rock gardening, who first called public attention to the use of sphagnum moss in the culture of alpine plants. Despite the value of his experiments and the publicity they received, few people seem to have taken advantage of his findings, which are particularly helpful in the making and maintenance of a good wall garden on this side of the Atlantic.

The usefulness of sphagnum as a root-run lies in its power to absorb water and retain it for a long time, giving it out slowly as the plants require. Thus, even in our dry and hot summer climate, it helps materially in approximating the moisture conditions underground which are characteristic of the mountain regions where the alpines are native. Without some such provision, many kinds will have a hard time of it.

One successful way to employ sphagnum in a wall garden is to break it up and mix with an equal bulk of soil. This mixture is filled in among the stones as they are laid up, or rammed in with a stick in the case of a wall that is already built. In either instance it should go far back, not merely at the front of the crevices. For lime-loving plants, slaked lime or limestone rubble should be added to the mixture to counteract the acid reaction of the sphagnum.

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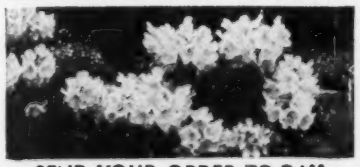

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TRADE LITERATURE
OF INTEREST TO THE HOME OWNER

Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by concerns in the building, decorating or gardening fields. This issue is devoted to manufacturers in the decorating field.

• EARLY AMERICAN FURNITURE

THE CHARM OF WAYSIDE INN. Illustrations depict Early American interiors furnished with pieces by Nichols and Stone. More than one hundred twenty-five distinctive patterns have been created by this concern. Many of the models are made to follow the antiques identically while others have been adapted to the requirements of the modern room. NICHOLS AND STONE COMPANY, GARDNER, MASSACHUSETTS.

• CUSTOM-BUILT FURNITURE

SHAW FURNITURE. The Shaw Furniture Company has been designing and making custom-built furniture, such as is illustrated in this booklet, since its establishment in 1780. Individuals desiring designs other than those displayed in the showrooms may have special patterns executed to order. All purchases must be made through a decorator or dealer. SHAW FURNITURE CO., 50 SECOND ST., CAMBRIDGE, MASS.

• TABLES

KIEL TABLES. Every possible type of table for every need seems to be covered in this catalog. These tables are the product of a firm nationally noted for the quality of its products. In addition to illustrations of tables in period styles, those designed in the modern manner are well represented. Several pages give information on construction and finishes. THE KIEL FURNITURE CO., MILWAUKEE, WIS.

• UNFINISHED FURNITURE

LEAVENS FINISHED TO YOUR ORDER FURNITURE. This catalog contains illustrations of numerous pieces of Leavens furniture; several of which are shown as they appear painted or upholstered. The furniture may be finished in any shade, and the decoration desired painted on. With a few exceptions the furniture shown may be ordered unfinished. WM. LEAVENS AND CO., INC., 32 CANAL STREET, BOSTON, MASS.

• LAMPS

LAMPS BY CRUCET. Several lamps are attractively illustrated and described in detail in this booklet. They are decorated in the following finishes: old brass, antique bronze, and in combinations of brushed steel, brass and copper. Many styles which are suitable for various period furnishings are shown, and there are several others which follow the modern trend. CRUCET, 226 FIFTH AVENUE, NEW YORK CITY.

• POTTERY LAMPS

WHAT A LAMP SHOULD BE. A booklet containing color illustrations showing lamps made with decorative pottery bases and shades of hand-painted parchment. Particular emphasis is put on the fact that the design and finish of each shade are made to blend harmoniously with the base. There is a discussion of the merits of the electrical equipment used. CARBONE, INC., 348 CONGRESS ST., BOSTON, MASS.

• FABRICS

DRAPERIES AND COLOR HARMONY. Color illustrations show interiors in which the draperies and upholstery are made of Orinoka Sunfast Fabrics. Twelve rooms are shown, typifying various periods of design. A description is given of each interior, accompanied by illustrations of the different fabrics used. A charge of twenty cents is made for this booklet. THE ORINOKA MILLS, 215 FOURTH AVENUE, N. Y. C.

• FABRICS

COLOR HARMONY IN THE HOME. A chart of distinctive color combinations offers interesting suggestions for the decoration of the home. All of the draperies, lamp shades, pillows, bedspreads, etc. which are mentioned in the color schemes are made of Celanese fabrics. Helpful suggestions are given for the cutting and sewing of these fabrics. CELANESE CORPORATION OF AMERICA, 180 MADISON AVENUE, NEW YORK CITY.

• BLANKETS

BEAUTY IN THE BEDROOM. This brochure, beautifully illustrated in color, shows some of the very lovely shades in which North Star Blankets are available. Made of pure, well-napped wool and carefully dyed, these blankets are offered for their splendid decorative value as well as for their utility. Instructions are given for washing blankets. THE NORTH STAR WOOLEN MILL COMPANY, MINNEAPOLIS, MINN.

• BLANKETS

HOW TO CHOOSE AND CARE FOR BLANKETS. The Seymour Woolen Mills, who have been specializing for years in the making of woolen products, issue this booklet on blankets. The illustrations are in color and instructions are given on the selection of color for the bedroom, making beds, the number of blankets one should have in the house, etc. SEYMOUR WOOLEN MILLS, SEYMOUR, IND.

• BOUDOIR ACCESSORIES

CARLIN COMFORTS. A wide selection of exquisite boudoir accessories is illustrated in this catalog, including satin puffs, bedspreads, wool blankets, chaise longue covers and pillows. A great many of the sketches are done in color, and a short description is given of each article illustrated. The pages of the catalog also show Carlin Comforts for the traveler. CARLIN SHOPS, 523 MADISON AVE., NEW YORK CITY.

◦ LIGHTING FIXTURES

THE EARLY COLONIAL LINE OF MILLER LIGHTING FIXTURES. A large selection of Early Colonial lighting fixtures is illustrated in this leaflet. The sizes in which they are available are mentioned under the illustrations. The finishes include Early Colonial Brass, Early Colonial Silver and Old Ivory. Booklets describing other styles of Miller fixtures are also distributed. THE MILLER COMPANY, MERIDEN, CONN.

• WINDOW BLINDS

BURLINGTON VENETIAN BLINDS. Something of the story of these blinds and many examples of installations are given in this booklet. Varieties designed for other than the usual types of windows are shown. The blinds are available in any color or combination of colors desired. An illustration tells how to measure windows before ordering blinds to fit. BURLINGTON VENETIAN BLIND COMPANY, BURLINGTON, VERMONT.

• WINDOW SHADES

SIMPLE KEYS TO BEAUTIFUL INTERIORS. Twelve charming window effects are illustrated in color. Several samples of Brenlin Window Shades are enclosed. By placing these on the reverse side of the illustrations many color combinations can be obtained. Brenlin Piqué and Brenlin Stripes are two variations of Brenlin Shade material. THE CHARLES W. BRENEMAN CO., 2045 READING RD., CINCINNATTI, O.

• DRAPERY FIXTURES

SUGGESTIONS FOR BEAUTIFUL WINDOWS. A booklet showing illustrations of several varieties of decorative fixtures for different types of windows. These rods come in single, double and triple effects, all having three stiffening ribs which give an added firmness. The finish is so smooth that the most delicate drapery material will not be marred. H. L. JUDD COMPANY, INC., 24 WEST 40TH ST., N. Y. C.

• FLOOR COVERINGS

RUGS AND CARPETS OF LINEN. A selection of attractive linen floor coverings is offered in this booklet, for practically every room in the home. Among the important characteristics of linen rugs, which are mentioned, are the pastel colors, durability and cleanliness. Because of their extreme cleanliness these rugs are especially desirable for bedrooms. THE KLEARFLAX LINEN LOOMS, INC., DULUTH, MINN.

• MANTELS

ART STONE MANTELPIECES. Reproductions of original mantels of various periods are found in this catalog of Art Stone Mantelpieces. Art Stone is a composition made to resemble natural stone in texture, color and durability. Designs of every period as well as modern designs are carried in stock by the manufacturers. JACOBSEN MANTEL AND ORNAMENT COMPANY, 222 EAST 44TH STREET, NEW YORK CITY.

• CLOTHES VAULTS

PLYMETL "AIR-TITE" CLOTHES VAULT. Photographic illustrations show various types of the Plymetl "Air-Tite" Clothes Vault, which is described as a steel-clad cabinet, that will thoroughly protect articles of wearing apparel from dust, moths, fire and theft. Diagrams and text describe the ease with which this vault may be installed wherever desired. HASKELITE MANUFACTURING CORPORATION, 120 S. LA SALLE ST., CHICAGO, ILL.

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Public Utility Securities as Investments *Citing the particular advantages*	A. C. Allyn & Co.
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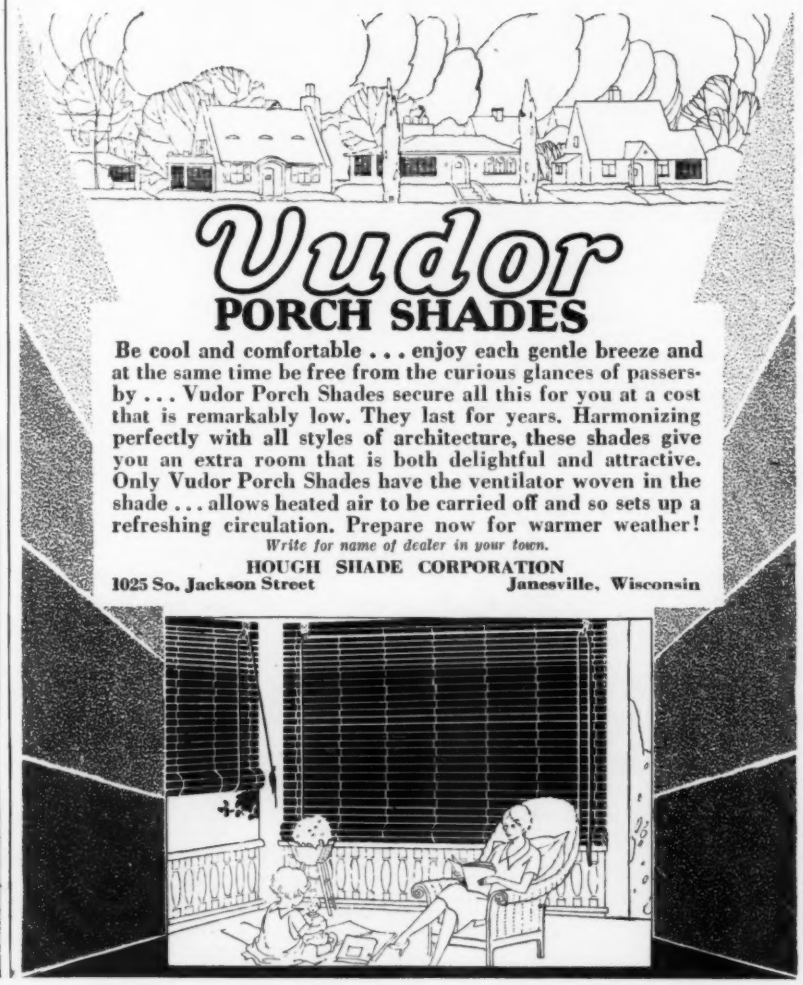

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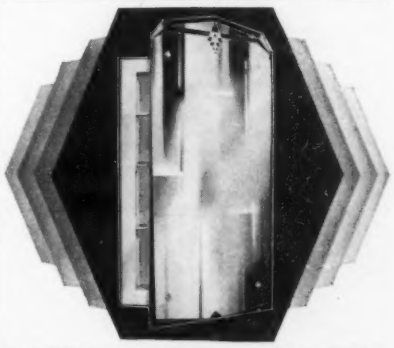

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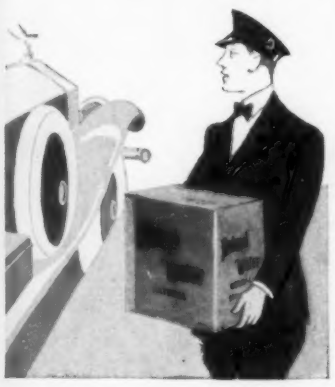
While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

Drink POLAND WATER for health. A carton of 6 half-gallons (the handy package) should be placed in your car on trips to country place or elsewhere.



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For the Living Room or Study. The Metal Shade colored to harmonize with the draperies adds a picturesque note.

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Designers *Manufacturers* *Importers*

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Our product sold by all first class dealers

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And yet, in many American homes, coffee is *not* served at night because of its possible effect on nerves and sleep.

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KAFFEE HAG COFFEE
THE PRICE
IS NOW MATERIALLY REDUCED

KELLOGG COMPANY
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Please send me, postpaid, enough Kaffee Hag Coffee to make ten good cups. I enclose ten cents (stamps or coin). (*Offer good in U. S. A. only.*)

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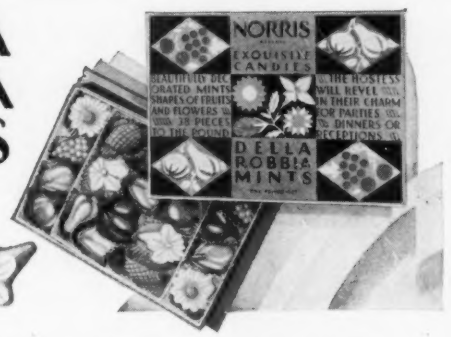

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At home, at the theatre, while shopping or traveling, or if you find yourself in stuffy rooms or crowded places, the pungent fragrance of Crown Lavender Smelling Salts clears the brain, steadies the nerves, and counteracts faintness and weariness. It is invigorating, highly refreshing—always a delight and a comfort. Two sizes sold everywhere. Schieffelin & Co., Sole Agents, U. S A., 16-26 Cooper Square, New York City.

Statement of the ownership, management, etc., required by the Act of Congress of August 24, 1912, of House & Garden, published once a month at Greenwich, Conn., for April 1st, 1930, State of Connecticut, County of Fairfield: Before me, a notary public in and for the State and county aforesaid, personally appeared Francis L. Wurzburg, who, having been duly sworn according to law, deposes and says that he is the Managing Director of House & Garden, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit: 1—That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Condé Nast, Greenwich, Conn.; Editor, Richardson Wright, Greenwich, Conn.; Managing Editor, Robert S. Lemmon, Greenwich, Conn.; Business Manager and General Manager, F. L. Wurzburg, Greenwich, Connecticut; 2—That the Owners are: Owner: The Condé Nast Publications, Inc., Greenwich, Connecticut; Stockholders: Condé Nast, 1040 Park Avenue, New York, New York; Francis L. Wurzburg, Kimball Avenue, Bronxville, New York; Edna Woolman Newton, Graybar Building, New York, New York; MacDonald DeWitt (Trustee), Graybar Building, New York, N. Y.; Max Rosett, 12 East 86th Street, New York, N. Y.; The Vogue Company, 15 Exchange Place, Jersey City, N. J.; Westover Trading Corporation, Stillwater Avenue, Stamford, Conn.; Bennett & Company, 522 Fifth Avenue, New York, N. Y.; Halle & Steiglitz, 25 Broad Street, New York, N. Y.; Henry G. Lapham & Company, 44 Pine Street, New York, N. Y.; Goldman, Sachs & Company, 30 Pine Street, New York, N. Y. 3—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amounts of bonds, mortgages, or other securities are: American Bond & Mortgage Co., 521 Fifth Ave., New York, N. Y. 4—That the two paragraphs next above, giving the names of owners, stockholders, and security holders, if any, contain not only the list of stockholders, and security holders as they appear upon the books of the company, but also in cases where the stockholder or security holder appears upon the books of the company as trustees or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. Francis L. Wurzburg, Managing Director. Sworn to and subscribed before me this 20th day of March, 1930. (Seal) Harold D. Horton, Notary Public. My Commission expires January 31, 1934.

This is a Sign of Gracious living in Many smaller Homes

The good taste of their decorative scheme and furnishings is enhanced by telephones conveniently located throughout the house

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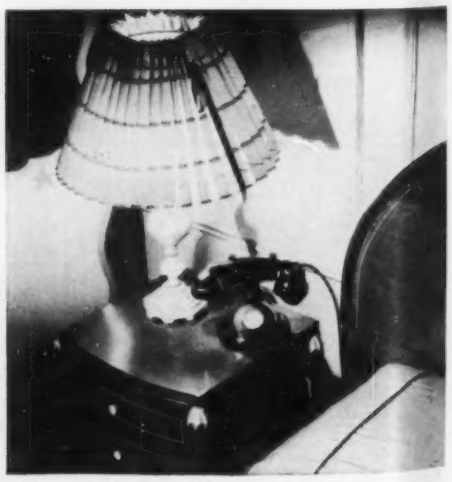
Telephone convenience, so important to those who live in smaller homes, is well within their reach. Its cost is surprisingly low. Your local Bell Telephone Company will gladly help you in planning the most satisfactory telephone arrangements for your home. Just call the Business Office.

Breakfast is a time for planning the many activities of the day . . . domestic affairs . . . social engagements. And how convenient it is to have a telephone within easy reach of the breakfast nook . . for making necessary arrangements as they come to your mind. The intelligent housekeeper appreciates this modern touch.

A comfortable divan and a new book. And a telephone within easy reach . . . for answering calls or for making them . . . with no lost time.



A telephone in the bedroom is almost a necessity. It saves many steps during the day . . . and adds a comfortably protective touch at all times.

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